

DAS WERK

Meine große Leidenschaft zu Irland und Schottland baute sich schon in meiner Kindheit auf. So wurden in meiner Familie Abends immer wieder Irish-Folk-Songs gesungen und gelebt. Ich habe mir aus der großen Auswahl an traditioneller Irish-Folk-Music ein paar Stücke ausgesucht, die nicht schon allzu oft für ein Medley verwendet wurden, sich jedoch bestens für Brass Band eignen um ein Gesamtwerk zu formen. Meine Wahl fiel auf folgende Stücke:

„You`ll never deceive me again“

„Spancil Hill“

„Brians Boru`s March“

„The irish blessing“

„Cooley`s Reel“

Ich wünsche allen Brass Bands, dass die Lebensfreude und positive Energie, die von irischer Musik ausgeht, sich auf alle Musiker überträgt.

Mathias Wehr, November 2016

MATHIAS WEHR

geboren am 31.10.1984 in Schwabach bei Nürnberg, begann das Studium im Fach Klarinette, an der Musikhochschule Nürnberg mit 16 Jahren. Nachdem Mathias Wehr sein künstlerisches und pädagogisches Examen im Hauptfach Klarinette absolvierte, machte er dann im März 2009 sein Examen mit Auszeichnung im Zweitstudium „Blasorchesterleitung und Instrumentation“ am Leopold-Mozart-Zentrum der Universität Augsburg bei Professor Maurice Hamers. Im Rahmen dieser Ausbildung arbeitete er unter anderem mit der „Königlichen Fanfare“ (Holland) und der „Corn Band“ (Wales) zusammen. Seine erste Anstellung als Musikalischer Leiter bekam er mit 18 Jahren, beim «Großen Blasorchester Burgfarnbach». Für diese Tätigkeit bekam er den Kulturförderpreis der Stadt Fürth verliehen.

Mit 23 Jahren gewann er den offiziellen Titel «European Conductor of the Year 2008» bei den 4. European Conductors Championship in Stavanger, Norwegen. Nur ein Jahr später gewann er den Silbernen-Taktstock beim World Music Conductors Contest in Kerkrade, Holland.

Mathias Wehr ist auch als Komponist tätig. Bereits sein zweites Werk „Infinity“ gewann den internationalen Schönwerth-Kompositionswettbewerb des Nordbayerischen Musikbundes und wurde von der Bläserphilharmonie Regensburg uraufgeführt. «Deep Water Night» wurde nach der Uraufführung vom Landesblasorchester NRW, mit dem 2. Preis beim Kompositionswettbewerb des Volksmusikerbundes NRW ausgezeichnet. Seitdem erhält er regelmäßig Auftragskompositionen. Auch das Kindermusical «Das fliegende Kästchen» gehört zu seinen Auftragskompositionen.

Mehr Informationen unter: www.mathiaswehr.com

THE COMPOSITION

My great passion for Ireland and Scotland was already growing up in my childhood. So in my family Irish folk songs were always sung and lived in the evening. I have selected a few songs from the wide selection of traditional Irish folk music, which have not been used too often for a medley, but are ideally suited for Brass Band to form a complete work. My choice are the following songs:

„You`ll never deceive me again“

„Spencil Hill“

„Brians Boru`s March“

„The irish blessing“

„Cooley`s Reel“

I wish all Brass Bands can feel the joy of life and positive energy of irish folks songs.

Mathias Wehr, November 2016

MATHIAS WEHR

Born on 31.10.1984 in Schwabach, near Nuremberg, began his studies at the Musikhochschule Nürnberg, at the age of 16 in the clarinet department. After completing his artistic and pedagogical diploma in the main clarinet, Mathias Wehr did his examinations in March 2009 with distinction in the second degree „Windband conducting and instrumentation« at the Leopold-Mozart-Center of the University of Augsburg with Professor Maurice Hamers. Within the scope of this training he worked together with the «Royal Fanfare» (Netherlands) and the «Cory Band» (Wales). His first job as Musical Director was at the age of 18, at the «Großes Blasorchester Burgfarnbach», where he was awarded the City of Fürth «s Cultural Fund Award.

At the age of 23, he won the European Conductors Championship in Stavanger, Norway, only a year later he won the silver baton at the World Music Conductors Contest in Kerkrade, Netherlands. Mathias Wehr is also a composer and his second work «Infinity» won the international Schönwerth composition contest of the Nordbayerischen Musikbund, and was premiered by the wind orchestra in Regensburg, Germany. After the premiere of „Deep Water Night“ by the NRW-Wind Orchestra, he was awarded the second prize in the Composition Competition of the National Music Association NRW.

For more information, visit: www.mathiaswehr.com

FIRE IN THE GLEN

Mathias Wehr

"You'll never deceive me again"
Sostenuto $\text{♩} = 60$ rall. a tempo

The score includes the following parts and markings:
Soprano in E♭: *f*, *f*
Solo-Cornet in B♭: *f*, Solo *mf*, *f* (Tutti)
Repiano in B♭: *f*, *f*
2. Cornet in B♭: *f*, *f*
3. Cornet in B♭: *f*, *f*
Flugelhorn: *f*, *f*
Solo-Horn in E♭: *f*, *p*, *f*
1. Horn in E♭: *f*, *p*, *f*
2. Horn in E♭: *f*, *mp*, *f*
1. Bariton in B♭: *f*, *f*
2. Bariton in B♭: *f*, *f*
1. Trombone in B♭: *f*, *f*
2. Trombone in B♭: *f*, *f*
Bass-Trombone: *f*, *f*
1. Euphonium in B♭: *f*, *f*
2. Euphonium in B♭: *f*, *f*
Bass in E♭: *f*, *f*
Bass in B♭: *f*, *f*
Timpani: *f*, suspended Cymbal *f*
Drum Set: *f*
Glockenspiel: *f*
Xylophon: *f*
Percussion: Triangel *p*

8 "Spencil Hill"
Allegretto ♩ = 66

Sopr. 

Solo-Cor. 

Rep. 

2. Cor. 

3. Cor. 

Flhn. *Solo*
mf 

Solo-Hn. 

1. Hn. 

2. Hn. 

1. Bar. 

2. Bar. 

1. Trb. 

2. Trb. 

B. Trb. 

1. Euph. 

2. Euph. 

Bass Eb 

Bass Bb 

Tp. 

D.S. 

Gls. 

Xyl. 

Trg. 

DEMO SCORE

16

Sopr.

Solo-Cor.

Rep.

2. Cor.

3. Cor.

Fihn.

Solo-Hn.

1. Hn.

2. Hn.

1. Bar.

2. Bar.

1. Trb.

2. Trb.

B. Trb.

1. Euph.

2. Euph.

Bass Eb

Bass Bb

Tp.

D.S.

Gls.

Xyl.

Trg.

Musical score for "Brians Boru's March" featuring various instruments including Soprano, Solo-Cor., Rep., 2. Cor., 3. Cor., Flhn., Solo-Hn., 1. Hn., 2. Hn., 1. Bar., 2. Bar., 1. Trb., 2. Trb., B. Trb., 1. Euph., 2. Euph., Bass Eb, Bass Bb, Tp., D.S., Glis., Xyl., and Trg. The score includes dynamic markings such as *f* and *mf*.

DEMO-SCORE

32

Sopr. *f*

Solo-Cor. *f*

Rep. *f*

2. Cor. *f*

3. Cor. *f*

Flnh. *f*

Solo-Hn. *f*

1. Hn. *f*

2. Hn. *f*

1. Bar. *f*

2. Bar. *f*

1. Trb. *f*

2. Trb. *f*

B. Trb. *f*

1. Euph. *f*

2. Euph. *f*

Bass Eb *f*

Bass Bb *f*

Tp.

D.S. *mf* Snare Drum

Gls.

Xyl.

Tamb.

40 42

Sopr. *f*

Solo-Cor. *f*

Rep. *f*

2. Cor. *f*

3. Cor. *f*

Fihn. *f*

Solo-Hn.

1. Hn.

2. Hn.

1. Bar. *f*

2. Bar. *f*

1. Trb.

2. Trb.

B. Trb.

1. Euph. *f*

2. Euph. *f*

Bass Eb *f*

Bass Bb *f*

Tp.

D.S. *f*
low Tom

Gls. *f*

Xyl. *f*

Tamb. *f*
Große Trommel

47

Sopr. 

Solo-Cor. 

Rep. 

2. Cor. 

3. Cor. 

Fihn. 

Solo-Hn. 

1. Hn. 

2. Hn. 

1. Bar. 

2. Bar. 

1. Trb. 

2. Trb. 

B. Trb. 

1. Euph. 

2. Euph. 

Bass Eb 

Bass Bb 

Tp. 

D.S. 

Gls. 

Xyl. 

Gr. Tr. 

DEMO SCORE

Soprano, Solo-Cor, Repetition, 2. Cor., 3. Cor., Flute, Solo-Horn, 1. Horn, 2. Horn, 1. Baritone, 2. Baritone, 1. Trumpet, 2. Trumpet, Bass Trumpet, 1. Euphonium, 2. Euphonium, Bass Eb, Bass Bb, Trombone, D.S., Glockenspiel, Xylophone, Grand Timpani

64 **Andante religioso,**
sostenuto $\text{♩} = 52$

70 "The Irish blessing"

Sopr.

Solo-Cor.

Rep.
Cup-Mute
p

2. Cor.
Cup-Mute
p

3. Cor.
Cup-Mute
p
walk to the front of the stage!

Fihn.
Solo
mp
walk to the front of the stage!

Solo-Hn.
Solo
mp

1. Hn.
Cup-Mute
p

2. Hn.
Cup-Mute
p

1. Bar.

2. Bar.
p

1. Trb.
p
walk to the front of the stage!

2. Trb.
p

B. Trb.
p

1. Euph.
p
walk to the front of the stage!

2. Euph.
p

Bass Eb
p

Bass Bb
p

Tp.

D.S.

Gls.
soft beaters
p

Xyl.

Gr. Tr.
p Wind Chimes

DEMO-SCORE

73

Sopr.

Solo-Cor.

Rep.

2. Cor.

3. Cor.

Fihn. *mf*

Solo-Hn. *mf*

1. Hn.

2. Hn.

1. Bar.

2. Bar.

1. Trb. *mf*

2. Trb.

B. Trb.

1. Euph. *mf*

2. Euph.

Bass Eb

Bass Bb

Tp.

D.S.

Gls.

Xyl.

W.Ch.

DEMO-SCORE

molto rit. . . a tempo

Sopr. *f*

Solo-Cor. *mf* *Open* *f*

Rep. *mf* *Open* *f*

2. Cor. *mf* *Open* *f*

3. Cor. *mf* *f*

Fihn. *mf* *f*

Solo-Hn. *Open* *mf* *f*

1. Hn. *mf* *Open* *f*

2. Hn. *mf* *f*

1. Bar. *mf* *f*

2. Bar. *mf* *f*

1. Trb. *mf* *f*

2. Trb. *mf* *f*

B. Trb. *mf* *f*

1. Euph. *mf* *f*

2. Euph. *mf* *f*

Bass Eb *mf* *f*

Bass Bb *mf* *f*

Tp.

D.S.

Gls.

Xyl.

W.Ch.

DEMO SCORE

92 *poco rall.* *a tempo* *molto rit.* . .

Sopr. *p*

Solo-Cor. *p*

Rep. *p*

2. Cor. *p*

3. Cor. *p*

Fihn. *p*

Solo-Hn. *p*

1. Hn. *p*

2. Hn. *p*

1. Bar. *p*

2. Bar. *p*

1. Trb. *p*

2. Trb. *p*

B. Trb. *p*

1. Euph. *p*

2. Euph. *p*

Bass Eb *p*

Bass Bb *p*

Tp.

D.S.

Gls.

Xyl.

W.Ch.

100 "Cooley's Reel" Presto ♩ = 100

Musical score for "Cooley's Reel" featuring various instruments:

- Soprano (Sopr.)
- Solo Cor Anglais (Solo-Cor.)
- Repetitive Cor Anglais (Rep. Cor.)
- 2nd Cor Anglais (2. Cor.)
- 3rd Cor Anglais (3. Cor.)
- Fife and Drum (Flhn.)
- Solo Horn (Solo-Hn.)
- 1st Horn (1. Hn.)
- 2nd Horn (2. Hn.)
- 1st Baritone (1. Bar.)
- 2nd Baritone (2. Bar.)
- 1st Trumpet (1. Trb.)
- 2nd Trumpet (2. Trb.)
- Bass Trumpet (B. Trb.)
- 1st Euphonium (1. Euph.)
- 2nd Euphonium (2. Euph.)
- Bass Euphonium (Bass Eb)
- Bass Baritone (Bass Bb)
- Trombone (Tp.)
- Drum Set (D.S.)
- Glockenspiel (Gls.)
- Xylophone (Xyl.)
- Winds/Chimes (W.Ch.)

Dynamic markings include *ff* (fortissimo) and instructions for "Solist walk back".



108

Sopr.
Solo-Cor.
Rep.
2. Cor.
3. Cor.
Flhn.
Solo-Hn.
1. Hn.
2. Hn.
1. Bar.
2. Bar.
1. Trb.
2. Trb.
B. Trb.
1. Euph.
2. Euph.
Bass Eb
Bass Bb
Tp.
D.S.
Gls.
Xyl.
W.Ch.

p
p
p
p
mf
mf
mf
mf
mf
p
mf
mf
mf
mf
mf

DEMO-SCORE

116

Sopr.

Solo-Cor.

Rep.

2. Cor.

3. Cor.

Fihn.

Solo-Hn.

1. Hn.

2. Hn.

1. Bar.

2. Bar.

1. Trb.

2. Trb.

B. Trb.

1. Euph.

2. Euph.

Bass Eb

Bass Bb

Tp.

D.S.

Gls.

Xyl.

W.Ch.

The musical score for page 15, rehearsal mark 116, is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score includes parts for various instruments and voices. The woodwind section includes Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st, 2nd, and Bass Trombone, 1st and 2nd Euphonium, Bass Eb, and Bass Bb. The brass section includes 2nd and 3rd Cornets, Flute, and Trumpet. The percussion section includes Drum Set (D.S.), Glockenspiel (Gls.), Xylophone (Xyl.), and Wood Chimes (W.Ch.). The vocal parts include Soprano (Sopr.), Solo-Cor, and Repetition (Rep.). The score features dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. A large red watermark reading "DEMO-SCORE" is overlaid diagonally across the score.

124

Sopr. *f* *p* *f* *Soli*

Solo-Cor. *f* *p* *ff*

Rep. *f* *p* *f*

2. Cor. *f* *p* *f*

3. Cor. *f* *p* *f*

Fihn. *f* *p* *f*

Solo-Hn. *p* *f*

1. Hn. *p* *f*

2. Hn. *p* *f*

1. Bar. *p* *f*

2. Bar. *p* *f*

1. Trb. *p* *f*

2. Trb. *p* *f*

B. Trb. *p* *f*

1. Euph. *p* *f*

2. Euph. *p* *f*

Bass Eb *p* *f*

Bass Bb *p* *f*

Tp. *f* *p* *f*

D.S. *p* *f*

Gls. *f* *p* *f*

Xyl.

W.Ch.

133

Sopr.

Solo-Cor.

Rep.

2. Cor.

3. Cor.

Fihn.

Solo-Hn.

1. Hn.

2. Hn.

1. Bar.

2. Bar.

1. Trb.

2. Trb.

B. Trb.

1. Euph.

2. Euph.

Bass Eb

Bass Bb

Tp.

D.S.

Gls.

Xyl.

W.Ch.

Hi Hat

Templeblocks

f

mf

142

Sopr. *f*

Solo-Cor. *f*

Rep. *f*

2. Cor. *f*

3. Cor. *f*

Flnh. *mf*

Solo-Hn. *mf*

1. Hn. *mf*

2. Hn. *mf*

1. Bar. *mf*

2. Bar. *mf*

1. Trb.

2. Trb.

B. Trb.

1. Euph.

2. Euph.

Bass Eb

Bass Bb

Tp.

D.S. *mf*

Gls.

Xyl.

T. Tbl.

150

Sopr. *f*

Solo-Cor. *f*

Rep. *f*

2. Cor. *f*

3. Cor. *f*

Fihn. *f*

Solo-Hn. *f*

1. Hn. *f*

2. Hn. *f*

1. Bar. *f*

2. Bar. *f*

1. Trb. *f*

2. Trb. *f*

B. Trb. *f*

1. Euph. *f*

2. Euph. *f*

Bass Eb *f*

Bass Bb *f*

Tp.

D.S. *f*

Gls.

Xyl. *f*

T. Tbl. *f*

158

Soprano, Solo-Cor, Repetition, 2nd Cor, 3rd Cor, Flute, Solo-Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trumpet, 2nd Trumpet, Bass Trumpet, 1st Euphonium, 2nd Euphonium, Bass Eb, Bass Bb, Trombone, Drum Set, Glockenspiel, Xylophone, Timpani

The image shows a page of a musical score for a large ensemble. The score is written for various instruments and voices, including Soprano, Solo-Cor, Repetition, 2nd Cor, 3rd Cor, Flute, Solo-Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trumpet, 2nd Trumpet, Bass Trumpet, 1st Euphonium, 2nd Euphonium, Bass Eb, Bass Bb, Trombone, Drum Set, Glockenspiel, Xylophone, and Timpani. The score is written in a key signature of two flats and a common time signature. A large red watermark "DEMO-SCORE" is overlaid diagonally across the page. The page number "20" is in the top left corner, and the rehearsal mark "161" is in a box at the top center. The measure number "158" is written above the first staff. The score includes dynamic markings such as "mf" and articulation marks like accents and slurs. The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the front and percussion in the back.

166

Sopr.

Solo-Cor.

Rep.

2. Cor.

3. Cor.

Fihn.

Solo-Hn.

1. Hn.

2. Hn.

1. Bar.

2. Bar.

1. Trb.

2. Trb.

B. Trb.

1. Euph.

2. Euph.

Bass Eb

Bass Bb

Tp.

D.S.

Gls.

Xyl.

T. Tbl.

Musical score for various instruments including Soprano, Cori, Horns, Trumpets, Euphoniums, Basses, Percussion, and Tuba. The score is in a key with two flats and a 4/4 time signature. It features dynamic markings such as *fp* and *f*. A large red watermark "DEMO-SCORE" is overlaid diagonally across the page.

This musical score page includes the following parts and markings:

- Vocal Soloist:** Soprano (Sopr.) with a *ff* dynamic marking.
- Woodwinds:** Solo Horn (Solo-Hn.), 1st Horn (1. Hn.), 2nd Horn (2. Hn.), 1st Clarinet (1. Cor.), 2nd Clarinet (2. Cor.), and Flute (Flhn.) with *ff* dynamic markings.
- Brass:** 1st Baritone (1. Bar.), 2nd Baritone (2. Bar.), 1st Trumpet (1. Trb.), 2nd Trumpet (2. Trb.), and Bass Trumpet (B. Trb.) with *ff* dynamic markings.
- Reed Instruments:** 1st Euphonium (1. Euph.), 2nd Euphonium (2. Euph.), Bass Eb, and Bass Bb with *ff* dynamic markings.
- Other Instruments:** Trombone (Tp.), Double Bass (D.S.), Glockenspiel (Gls.), Xylophone (Xyl.), and Timpani (T. Tbl.) with *f* dynamic markings.
- Special Effects:** Suspended Cymbal (suspended Cymbal) with *ff* dynamic marking.

A large red watermark reading "DEMO SCORE" is overlaid diagonally across the center of the page.

190

Sopr. *ff*

Solo-Cor. *ff*

Rep. *ff*

2. Cor. *ff*

3. Cor. *ff*

Fihn. *ff*

Solo-Hn. *ff*

1. Hn. *ff*

2. Hn. *ff*

1. Bar. *ff*

2. Bar. *fp* *ff*

1. Trb. *ff*

2. Trb. *fp* *ff*

B. Trb. *fp* *ff*

1. Euph. *fp* *ff*

2. Euph. *fp* *ff*

Bass Eb *fp* *ff*

Bass Bb *fp* *ff*

Tp. *p* *ff*

D.S. *p* *ff*

Gls. *ff*

Xyl. *ff*

Dr. *ff*