

# D

## TWO KINDS OF HAPPINESS    Andreas L. Schulte

### WERKBESCHRIEB

Dieses durch und durch optimistische Stück beginnt mit einem kraftvollen, fröhlichen Rock, dessen Synkopen-durchzogene Melodie durch alle Register verläuft. Sie mündet in einem eleganten, leichtfüßigen Jazz-Walzer, dessen Thema ebenfalls viel Freude ausstrahlt. Durch eine Reprise des Anfangsthemas wird das Werk beendet

### DER KOMPONIST

Andreas Ludwig Schulte wurde 1969 im emsländischen Papenburg nahe der niederländischen Grenze geboren. Musik spielte in seinem Zuhause schon von Beginn an eine große Rolle. Im Alter von 10 Jahren erhielt er beim heimischen Blasorchester, der Kolpingkapelle St. Michael, Papenburg seinen ersten Klarinettenunterricht und wurde nach einigen Jahren Mitglied dieses Blasorchesters. Mit 16 Jahren begann er ein autodidaktisches Saxophonstudium. Ab diesem Zeitpunkt besuchte er auch regelmäßig Dirigier-Workshops. Seit 1990 ist er Dirigent der Kolpingkapelle St. Michael, Papenburg. 1995 begann er dann ein Musikstudium an der Hanzehogeschool in Groningen/NL. Er studierte dort Jazz und jazzverwandte Musik im Hauptfach Saxophon bei Peter Tjeerdsma und Jan Schomacker. 1999 schloss er sein Studium erfolgreich ab. Schon sehr früh begeisterte sich Andreas Ludwig Schulte für das Komponieren und Arrangieren.

1997 reichte er erstmalig eine Anzahl von Quintetten für Blasinstrumente beim niederländischen Musikverlag De Haske ein. Seitdem sind verschiedene Werke von ihm bei De Haske, Gobelin, Molenaar und Musikverlag Frank erschienen. Seit 1998 unterrichtet er an der Musikschule des Emslandes e.V., von 2000 bis 2005 übernahm er dort den Posten des Abteilungsleiters für Weiterbildung. Im Rahmen dieser Tätigkeit leitete und organisierte er Weiterbildungskurse für Laienbläser. Im weiteren leitet Andreas Ludwig Schulte regelmässig Dirigierkurse.

# E

### PROGRAM NOTES

This thoroughly optimistic piece begins with a powerful, cheerful rock whose syncopated melody runs through all registers. It ends in an elegant, light-footed jazz waltz, whose theme also brings much joy. The work ends with a recapitulation of the opening theme.

### THE COMPOSER

Andreas Ludwig Schulte was born in Papenburg in 1969 near the Dutch border. Beginning from his childhood music has always played an important role in his life. When he was ten years old he was taught to play the clarinet in the local brass orchestra, the "Kolpingkapelle St. Michael", Papenburg. A few years later he became a member of it. Beginning to study the saxophone self-taught at the age of 16 he participated in conducting workshops regularly. Since 1990 Andreas Ludwig Schulte is the conductor of the "Kolpingkapelle St. Michael", Papenburg. In 1995 he started to study music at the Hanzehogeschool in Groningen/NL. Being taught by Peter Tjeerdsma and Jan Schomacker he studied jazz and jazz similar music with the main subject saxophone. He finished his studies successfully in 1999. Andreas Ludwig Schulte was interested in composing and arranging very early. Jan Schomacker was the one who encouraged him 1997 to present a couple of brass quintets to the Dutch music publisher De Haske. Since then different compositions have been published by De Haske, Gobelin, Molenaar and Musikverlag Frank. Since 1998 he teaches at the "Musikschule des Emslandes e. V.". From 2000 to 2005 he was the head of department for further education. In this context he led and organized further education courses for amateur brass players. Moreover he leads conducting courses.

# F

## DESCRIPTION DE L'OEUVRE

Cette pièce tout à fait optimiste commence par un rock puissant et joyeux dont la mélodie syncopée parcourt tous les registres. Elle se termine par une valse jazz élégante et légère, dont le thème rayonne de joie. L'œuvre se termine par une reprise du thème d'ouverture.

## LE COMPOSITEUR

Andreas Ludwig Schulte est né en 1969 à Papenburg près de la frontière néerlandaise. La musique a joué un rôle important dès son enfance. A l'âge de 10 ans, il reçoit ses premières leçons de clarinette dans le cadre de l'orchestre à vent local, le Kolping Orchestra St. Michael, Papenburg, et après quelques années, il devient membre de cet orchestre.

A l'âge de 16 ans, il a commencé à étudier le saxophone de façon autodidacte et a suivi régulièrement de nombreux Workshops de direction. Depuis 1990, il est chef d'orchestre de l'Orchestre Kolping St. Michael, Papenburg. En 1995, il a commencé à étudier la musique à la Hanzehogeschool de Groningen/NL. Il y a étudié le jazz et la musique liée au jazz avec Peter Tjeerdsma et Jan Schomacker, avec le saxophone comme branche principale. Il a terminé ses études avec succès en 1999. Andreas Ludwig Schulte s'est enthousiasmé très tôt pour la composition et l'arrangement.

En 1997, il soumet pour la première fois un certain nombre de quintettes pour cuivres à l'éditeur de musique néerlandais De Haske. Depuis, plusieurs de ses œuvres ont été publiées par De Haske, Gobelin, Molenaar et Musikverlag Frank. Depuis 1998, il enseigne à l'école de musique de l'Emsland e.V., où il a occupé de 2000 à 2005 le poste de chef du département de formation continue. Dans le cadre de cette activité, il a animé et organisé des stages de formation continue pour les souffleurs amateurs. Il donne entre autres des cours de direction d'orchestre.

## TWO KINDS OF HAPPINESS **Andreas L. Schulte**

Dauer / Durée / Duration: 6.40''  
Schwierigkeitsgrad / Degré de difficulté / Grade: 2

### Brass Band

Soprano Cornet Eb  
1st Cornet Eb  
2nd Cornet Bb  
Flugelhorn  
1st Horn Eb  
2nd Horn Eb  
1st Baritone Bb  
2nd Baritone Bb  
1st Trombone Bb  
2nd Trombone Bb  
Bass Trombone C/Bb  
Euphonium  
Bass Eb  
Bass Bb  
Timpani  
Percussion  
Drum Set

# Instrumentation

# TWO KINDS OF HAPPINESS

Andreas Ludwig Schulte

Im Auftrag des St. Galler Blasmusikverbandes und Thurgauer Musikverbandes

Moderate Rock  $\text{♩} = 132$

The score is for a piece titled "Two Kinds of Happiness" by Andreas Ludwig Schulte, arranged for a brass band. The tempo is "Moderate Rock" with a quarter note equal to 132 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into 6 measures, with first endings marked 1 through 6. The instruments and their parts are:

- Soprano:** Melodic line with dynamics *f*.
- 1st Cornet:** Harmonic support for the soprano.
- 2nd Cornet:** Harmonic support for the soprano.
- Flugelhorn:** Harmonic support for the soprano.
- 1st Horn:** Harmonic support for the soprano.
- 2nd Horn:** Harmonic support for the soprano.
- 1st Baritone:** Harmonic support for the soprano.
- 2nd Baritone:** Harmonic support for the soprano.
- 1st Trombone:** Harmonic support for the soprano.
- 2nd Trombone:** Harmonic support for the soprano.
- Bass Trombone:** Harmonic support for the soprano.
- Euphonium:** Harmonic support for the soprano.
- E♭ Bass:** Harmonic support for the soprano.
- B♭ Bass:** Harmonic support for the soprano.
- Timpani:** Rhythmic accompaniment.
- Percussion:** Rhythmic accompaniment.
- Drum Set:** Rhythmic accompaniment with specific parts for S.D., C.C., Closed H.H., Toms, and B.D. Dynamics include *f*.

A large red watermark "DEMO-SCORE" is overlaid diagonally across the score.

Musical score for measures 7 through 13. The score includes parts for the following instruments:

- Sop. Cnt.
- 1st Cor.
- 2nd Cor.
- Flug.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc. 1
- Dr.

Measures 7, 8, 9, 10, 11, 12, and 13 are indicated at the top of the score. A large red watermark reading "DEMO-SCORE" is overlaid diagonally across the page.

14 15 16 17 18 19 20

Sop. Cnt. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn.

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Perc. 1 *mf* <

Dr. *mf* S.D.

21

22

23

24

25

26

27

Sop. Cnt.

1st Cor.

2nd Cor.

Flug. *mf*

1st Hn. *mf*

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass *mf* One on a part

B♭ Bass *mf* One on a part

Timp.

Perc. 1

Dr.

28 **29** 30 31 32 33 34

Sop. Cnt. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

1st Hn. *mf*

2nd Hn.

1st Bar. *mf*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass Both *mf*

B♭ Bass Both *mf*

Timp. *mf*

Perc. 1

Dr. 4

37

Sop. Cont. 35 36 38 39 40 41

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Dr.

*mf*

To Tamb.



45

42 43 44 46 47 48

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Dr.

*mf*

**DEMO SCORE**

49 50 51 52 53 54 55

Sop. Cont. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Perc. 1 Tamb. *mf*

Dr. *mf*



Musical score for measures 63-69. The score includes parts for Soprano, 1st and 2nd Cor Anglais, Flute, 1st and 2nd Horn, 1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Snare Drum, and Drum. A large red watermark "DEMO SCORE" is overlaid diagonally across the score. The dynamic marking *mf* is present in the 1st Cor and Drum parts.

70 71 72 73 74 75 76

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

*mf*

*mf*

4

77 78 79 80 81 82 83

Sop. Cnt. *mf* *f*

1st Cor. *f*

2nd Cor. *mf* *f*

Flug.

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf*

2nd Bar.

1st Tbn. *mf* *f*

2nd Tbn. *f*

B. Tbn.

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp.

Tamb. *mf* *f*

Dr. *f*

84 **85** 86 87 88 89 90

Sop. Cant. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *f*

Tamb. *mf*

Dr. *mf*

93

91 92 94 95 96 97

Sop. Cnt. *mf* *f*

1st Cor. *f*

2nd Cor. *mf* *f*

Flug. *mf* *f*

1st Hn. *mf* *f*

2nd Hn. *mf* *f*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *f*

Timp.

Tamb. *f*

Dr. *f*



98 99 100 101 102 103

Sop. Cnt. *mf*

1st Cor. Solo *f*

2nd Cor. *mf*

Flug. *mf*

1st Hn. *mf*

2nd Hn. *f*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Tamb. To Perc.

Dr. *mf*

104 105 106 107 108 109

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

*mf*

*mf*

*f*

*mf*

Solo

4

111 112 113 114 115 116

Sop. Cont.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

The image shows a page of a musical score for measures 111 through 116. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Soprano Contralto (Sop. Cont.), First Cor Anglais (1st Cor.), Second Cor Anglais (2nd Cor.), Flute (Flug.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), Timpani (Timp.), Tambourine (Tamb.), and Drums (Dr.). The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of melodic lines and rhythmic patterns. A large, bold, red watermark reading 'DEMO-SCORE' is superimposed diagonally across the center of the page.

117 **118** 119 120 121 122 123

Sop. Cnt. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. 1 S.C. *mf* *f*

Dr. *f*

molto rit.

126 Jazz Waltz  $\text{♩} = 102$  Swing 127 128 129 130 131 132

Sop. Cnt. *mp*

1st Cor. *mf*

2nd Cor. *mp*

Flug. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp. *mf > mp*

Perc. 1 *mf* Bongos *mp*

Dr. *mp*

133 134 135 136 137 138 139 140 141

Sop. Cont.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongos

Dr.

*mf*

*mf*

*mf*

*mf*

4

4

142 143 144 145 **146** 147 148 149

Sop. Cnt. *mp*

1st Cor. *mp*

2nd Cor. *mp*

Flug. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mf*

2nd Bar.

1st Tbn. *mf*

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Bongos

Dr. *mp*

The image shows a page of a musical score for rehearsal mark 146. The score is for a full orchestra and includes parts for Soprano Contralto, Cor Anglais (1st and 2nd), Flute, Horns (1st and 2nd), Baritone (1st and 2nd), Trombones (1st, 2nd, and Bass), Euphonium, Eb Bass, Bb Bass, Timpani, Bongos, and Drums. The music is in 4/4 time and features a variety of rhythmic patterns, including triplets and syncopation. A large red watermark reading 'DEMO-SCORE' is overlaid diagonally across the page. The rehearsal mark '146' is highlighted in a box at the top of the page.

150 151 152 153 **154** 155 156 157

Sop. Cont. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Bongos *mf*

Dr. *mf* *mp*



158 159 160 161 162 163 164 165 166

Sop. Cnt. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flug. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *mf*

Bongos *mf*

Dr. *mf*



174 175 176 177 178 179 rit. 180 181

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Bongos

Dr.

Tambourine

4 8

182 Straight ♩ = 132  
even 8th's

183 184 185 186 187

Sop. Cnt. *mf*

1st Cor. *mf* *mf*

2nd Cor. *mf* *mf*

Flug. *f* *mf*

1st Hn. *mf* *f* Soli

2nd Hn. *mf* *f* Soli

1st Bar. *mf* *f* Soli

2nd Bar. *mf* *f* Soli

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf* *f*

Euph. *mf* *f* Soli

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timp. *mf*

Tamb. *f* *f*

Dr. *f*



188 189 190 191 192 193 194

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

**DEMO SCORE**

*f*

4

195

196

197

198

199

200

201

Sop. Cnt. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *f*

2nd Tbn. *mf*

B. Tbn.

Euph. *f*

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

203

202 204 205 206 207 208

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

*f*

**DEMO SCORE**

4

This musical score page contains 15 staves for various instruments and voices. The measures are numbered 202 through 208. The instruments listed are Soprano Contralto, 1st and 2nd Cornets, Flugelhorn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, and Drums. A large red watermark 'DEMO SCORE' is oriented diagonally across the center of the page. A dynamic marking 'f' is present in measures 204 and 205. A drum count '4' is shown in measure 207. The score includes various musical notations such as rests, notes, stems, and slurs.

209 210 211 212 213 214

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.

**DEMO SCORE**

*f*

4



215 216 217 218 219 220

Sop. Cnt.

1st Cor.

2nd Cor.

Flug.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tamb.

Dr.