

DECENNIUM

Dedicated to Louis Martinus on the 10th anniversary of his publishing firm HAFABRA Music

Trevor FORD

Wind Band

ABOUT THE MUSIC

Decennium, meaning 10 years, is not only an overture in sonata form but also music with a programme. It traces the inception and development of one man's idea and how he created a new music publishing house devoted to producing music for the three main types of wind band prevalent in the western world today, namely Harmonie, (or wind band) Fanfare and Brass Band.

The music opens with a fanfare representing the birth of something new. This is followed by a busy allegro theme which illustrates the activity and atmosphere of planning, producing and marketing which gradually build up to the opening of the new music publishing firm of HAFABRA Music, the word Hafabra being formed from the first letters of the names of the three types of band. The theme is presented, repeated with changed accompaniment and finally played in canon before a modulation passage leads to a new and more lyrical theme. This is the main theme of the piece and is constructed from the word HAFABRA, using the letters as musical notes. For English speaking people it is here necessary to explain that in central Europe and Scandinavia the letter H is used for the note B and the letter B for the note Bb. It will be noticed that one of the letter (R) is not a musical note and in this case I have used the second degree of the tonic sol-fa, (Re), in the basic key of C to represent this letter.

Otherwise I have changed the F to an F# and thus the complete theme is:

H (B) – A – F# - A – Bb – D (R) – A. The theme is played mainly by Bb instruments and it is then that the notes match the name HAFABRA. When first introduced (one beat before measure 47) it is played by the oboe, the notes being a whole tone lower because the oboe is a C instrument.

The Hafabra theme is repeated tutti after a bridge passage and is now decorated by arpeggios and syncopated chord. The two main themes are developed and eventually played together in counterpoint and this is a reflection of the busy period in which the firm becomes established.

The recapitulation, from measure 100, now illustrates the further development of Hafabra as an international publishing company. Many new exciting projects occur:

Quality commercial CDs with top professional bands, a subscription system, marketing with demo CDs, and an expanding international market etc. This leads up to a grand finale where the main theme is slightly changed both rhythmically and decoratively and accompanied by a fanfare, arpeggios and syncopation to a triumphant conclusion.

The grand finale is an appropriate musical salute to the dedication and vision of a remarkable man who has created a first class international publishing house in central Europe single-handed and against the close competition of some of the world's biggest publishers of wind music.

DECENNIUM

Trevor FORD

Time : 6' 30"

Moderato $\text{J} = 72$

3

1st & 2nd Flutes

Oboe

1st Clarinet

2nd Clarinet

3rd Clarinet

Bass Clarinet

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bassoon

1st Trumpet

2nd Trumpet

3rd Trumpet

1st & 2nd Horns

3rd & 4th Horns

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Tuba

Timpani

C.C.

S.D.

B:D

Mallets

Full recording available on :
CD « DECENNIUM »

rit.

5

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

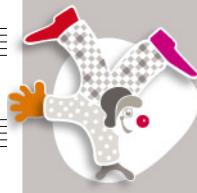
Tuba

Timp.

Perc.

Mallets

8 Allegro vivace ♩ = 138



11

Fl. *picc.*
Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1 & 2 Hrn. *mf*

3 & 4 Hrn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. *mf*

Tuba *mf*

Tim. *mf*

Perc. *mf*

Mallets *mf*

Bells *mf*

18

Fl.

Ob.

1st Cl.

2nd Cl. *mp*

3rd Cl. *mp*

B. Cl. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax.

Bar. Sax. *mp*

Bsn. *mp*

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. *mp*

Tuba *mp*

Timpani

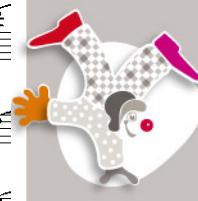
Perc. *mp*

Mallets

(picc.)

18

The musical score page shows a full orchestra arrangement for a piece in 2/4 time. The instrumentation includes Flute, Oboe, First Clarinet, Second Clarinet (marked *mp*), Third Clarinet (*mp*), Bassoon (*mp*), First Trombone, Second Trombone, Third Trombone, First and Second Horn, Third and Fourth Horn, First Bassoon, Second Bassoon, Third Bassoon, Euphonium (*mp*), Tuba (*mp*), Timpani, Percussion (*mp*), and Mallets. The score is marked with dynamic instructions such as *mp* and (picc.). The page number 18 is in the top left corner, and the page number 6 is in the top left corner of the page header.



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25

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

& 2 Hrn.

& 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timpani

Perc.

Mallets

30

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

1st A. Sax. *cresc.* *f*

2nd A. Sax. *cresc.* *f*

T. Sax. *cresc.* *f*

Bar. Sax. *cresc.* *f*

Bsn. *cresc.* *f*

1st Tpt. *cresc.* *f*

2nd Tpt. *cresc.* *f*

3rd Tpt. *cresc.* *f*

1 & 2 Hrn. *cresc.* *f*

3 & 4 Hrn. *cresc.* *f*

1st Tbn. *f*

2nd Tbn. *cresc.* *f*

3rd Tbn. *cresc.* *f*

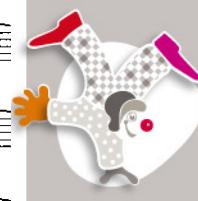
Euph. *cresc.* *f*

Tuba *cresc.* *f*

Tim. *cresc.* *S.C.* *f*

Perc. *cresc.* *f*

Mallets



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37

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Andante ♩ = 60

Cue choice

1

43

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

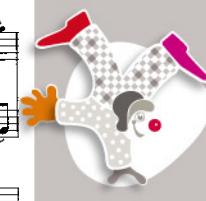
Tuba

Tim.

Perc.

Mallets

Cue bass clarinet



52

55

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

62

Fl. play
no solo

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

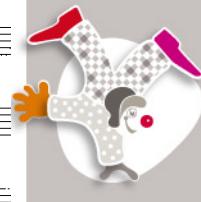
Tuba

Timp.

Perc.

Mallets Bells

This page contains musical notation for a full orchestra. The score includes parts for Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bassoon, Alto Saxophone (1st, 2nd), Tenor Saxophone, Baritone Saxophone, Bassoon (Bassoon), Trombones (1st, 2nd, 3rd), Horns (1 & 2, 3 & 4), Trombones (1st, 2nd, 3rd), Euphonium, Tuba, Timpani, Percussion, and Mallets. The instrumentation is primarily in G major with some changes in key signature. Dynamics such as *f* (fortissimo) and *p* (pianissimo) are indicated throughout the score. The first system starts at measure 62, with the flute playing a rhythmic pattern while other instruments provide harmonic support. The oboe and bassoon enter later in the section. The woodwind section continues with various entries from different instruments, creating a rich harmonic texture. The brass section (trombones and tuba) joins in, providing a powerful harmonic foundation. The percussion and mallets add rhythmic complexity and texture to the overall sound. The score is presented on multiple staves, each with its own clef, key signature, and time signature.



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73

Allegro vivace $\text{J} = 138$

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timpani

Perc.

Mallets

77

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Perc.

Mallets

+ piccolo

Flute, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bassoon, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bassoon, 1st Trombone, 2nd Trombone, 3rd Trombone, 1 & 2 Horns, 3 & 4 Horns, 1st Bassoon, 2nd Bassoon, 3rd Bassoon, Euphonium, Tuba, Timpani, Percussion, Mallets, Piccolo

The musical score page shows a complex arrangement of instruments. The top section includes woodwind parts like Flute, Oboe, Clarinets, Bassoon, and Saxophones, along with brass parts like Trombones and Horns. The bottom section includes lower brass like Euphonium and Tuba, percussion like Timpani and Percussion, and a special part for Mallets. The score is divided into measures by vertical bar lines, with measure numbers 77 and 80 indicated. Dynamic markings such as *f* (fortissimo) are present in several measures. The instrumentation is highly detailed, reflecting a full orchestra or band setup.



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89

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Perc.

Mallets



100

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Perc.

Mallets

105

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

+ picc

110

mf

mf

mf

mp

Bells

mp

This page contains musical notation for a full orchestra. The score includes parts for Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bassoon, Alto Saxophone (1st, 2nd), Tenor Saxophone, Baritone Saxophone, Bassoon, Trombones (1st, 2nd, 3rd), Horns (1 & 2, 3 & 4), Trombones, Bass Trombone, Euphonium, Tuba, Timpani, Percussion, and Mallets. Measure 105 shows mostly rests with dynamic markings like '+ picc' and 'mf'. Measure 110 begins with a dynamic of '+ picc' followed by various dynamics (mf, mp) across different instruments. The bassoon has a prominent eighth-note pattern in measure 110. The percussion and mallets play eighth-note patterns at the end of the page. The website address 'www.hafabramusic.com' is printed vertically along the right edge of the page, accompanied by a small cartoon character of a person wearing a hat and holding a book.

Fl.

Ob.

(picc.)

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt. *mf*

3rd Tpt. *mf*

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Xylo

mf

119



126

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

132

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Perc.

Mallets

137

cre.

cres.

cre.

cre.

cre.

cre.

mf

cre.

mf

cre.

mf

cre.

cre.

mf

cre.

Xylo

cre.



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rit.

Andante $\text{J} = 66$

Fl. ff

Ob. ff

1st Cl. ff

2nd Cl. ff

3rd Cl. ff

B. Cl. ff

1st A. Sax. ff

2nd A. Sax. ff

T. Sax. ff

Bar. Sax. ff

Bsn. ff

1st Tpt. ff

2nd Tpt. ff

3rd Tpt. ff

1 & 2 Hrn. ff

3 & 4 Hrn. ff

1st Tbn. ff

2nd Tbn. ff

3rd Tbn. ff

Euph. ff

Tuba ff

Tim. ff

Perc. ff

Mallets Bells ff

145

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

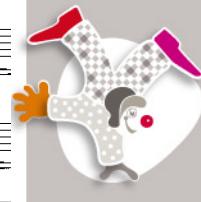
Tuba

Timp.

Perc.

Mallets

Music score for orchestra, page 24, measure 145. The score includes parts for Flute, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bassoon, Trombone, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 1st & 2nd Horn, 3rd & 4th Horn, 1st Trombone, 2nd Trombone, 3rd Trombone, Euphonium, Tuba, Timpani, Percussion, and Mallets. The music consists of four measures of musical notation.



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Fl. *mf* cresc.

Ob. *mf* cresc.

1st Cl. *mf* cresc.

2nd Cl. *mf* cresc.

3rd Cl. *mf* cresc.

B. Cl. *mf* cresc.

1st A. Sax. cresc.

2nd A. Sax. cresc.

T. Sax. *mf* cresc.

Bar. Sax. *mf* cresc.

Bsn. *mf* cresc.

1st Tpt. *mf* cresc. div. *mf* cresc.

2nd Tpt. *mf* cresc.

3rd Tpt. *mf* cresc.

1 & 2 Hrn. cresc.

3 & 4 Hrn. cresc.

1st Tbn. *mf* cresc.

2nd Tbn. *mf* cresc.

3rd Tbn. *mf* cresc.

Euph. *mf* cresc.

Tuba *mf* cresc.

Tim. *mf* cresc.

Perc. *mf* cresc.

Mallets *mf* cresc.

161

Fl. picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

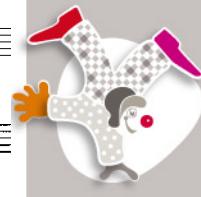
Euph.

Tuba

Timp.

Perc.

Mallets



164

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Perc.

Mallets

rit.

168

F. Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1 & 2 Hrn.

3 & 4 Hrn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Perc.

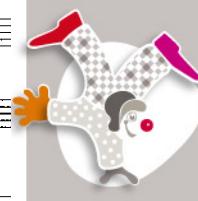
Mallets

Bells

Tamtam

molto rit.

Music score for orchestra, page 28, measures 168-169. The score includes parts for Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bassoon, Alto Saxophone (1st, 2nd), Tenor Saxophone, Baritone Saxophone, Bassoon, Trombones (1st, 2nd, 3rd), Horns (1&2, 3&4), Trombones, Bass Trombone, Euphonium, Tuba, Timpani, Percussion, and Mallets. The score shows various dynamics and performance instructions like *rit.* and *molto rit.*. Measures 168 and 169 are separated by a vertical bar line.



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