

Commissioned by Tim De Maeseneer

Bulgarian Beats

inspired by Traditional Bulgarian Song "Prituri Se Planinata"

E♭ Horn Solo & Brass Band

Ludovic Neurohr

EMR 82502

- | | | | |
|---|---------------------------|---|--|
| 1 | Full Score | 2 | 1 st B♭ Baritone |
| 1 | E♭ Horn Solo | 2 | 2 nd B♭ Baritone |
| 1 | E♭ Cornet | 2 | 1 st Trombone  |
| 5 | Solo B♭ Cornet | 2 | 2 nd Trombone  |
| 1 | Repiano B♭ Cornet | 1 | Bass Trombone  |
| 3 | 2 nd B♭ Cornet | 2 | B♭ Euphonium |
| 3 | 3 rd B♭ Cornet | 3 | E♭ Bass |
| 1 | B♭ Flugelhorn | 3 | B♭ Bass |
| 2 | Solo E♭ Horn | 1 | Darbuka / Congas |
| 2 | 1 st E♭ Horn | 1 | Marching Bass Drum or Tapan |
| 2 | 2 nd E♭ Horn | 1 | Drums |

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Ludovic Neurohr

Français:

Premières notes

Ludovic Neurohr est originaire de Grône. Il commence à jouer du cornet dès son plus jeune âge avec la fanfare de son village, " La Marcelline ", et étudie avec Géo-Pierre Moren de 1995 à 2002. Il a remporté de nombreux prix lors de concours de solistes régionaux et nationaux. En 2003, il devient champion suisse junior de cornet et champion suisse junior (Bugle). De 2001 à 2005, il a été cornet Repiano du Brass Band 13* avec lequel il a remporté de nombreux concours.

Etudes

Il a étudié la trompette à la " Tibor Varga Music Academy " à Sion de 2003 à 2007 dans la classe de Claude-Alain Barmaz. Il termine son Bachelor en 2007 avec les meilleures notes et obtient son diplôme professionnel en théorie musicale. Il a également appris le piano pendant trois ans ainsi que l'orchestration et la musique de chambre.

En septembre 2007, Ludovic Neurohr élargit ses connaissances musicales en étudiant la composition à Manchester (UK) à la célèbre School of Media, Music & Performance de l'Université de Salford. Il a obtenu son MA avec distinction en octobre 2008. Il a pu étudier la musique de film, la musique populaire et le Brass Band sous la direction du Dr Robin Dewhurst, du Dr Alan Williams, du Dr Tim Warner et du Professeur Peter Graham. Pendant ses études, Ludovic Neurohr a remporté le "Kirklees Composer Contest 2008".

Sa carrière de compositeur lui a permis de travailler avec des célèbres Brass Bands ainsi que des orchestres de chambre, des Harmonies, des Brass Ensemble, des solistes et des groupes/projets expérimentaux. Il a participé à plus de 80 commandes sur 4 continents.



Pédagogie

En septembre 2009 Ludovic a commencé des études d'enseignement à la Haute Ecole Pédagogique du Valais dans le but d'enseigner dans les écoles secondaires. Depuis 2012, il enseigne la musique à l'école publique et privée.

BPM Festival

Depuis 2017, il est également cofondateur du BPM Festival avec son ami Frédéric Théodoloz. Ce Festival permet aux cuivres et aux instruments de percussion de se rencontrer dans différents styles de musique allant du Brass Band aux musiques électroniques afin de promouvoir ces instruments dans la région (www.bpmfestival.ch).

English:

First Notes

Ludovic Neurohr hails from Grône. He started playing the cornet at a young age with his village's brass band, "La Marcelline," and studied under Géo-Pierre Moren from 1995 to 2002. He has won numerous awards at regional and national soloist competitions. In 2003, he became the Swiss junior champion in cornet and junior champion (Bugle). From 2001 to 2005, he served as Repiano cornet for the Brass Band 13*, with which he won numerous contests.

Studies

He studied trumpet at the Tibor Varga Music Academy in Sion from 2003 to 2007 under Claude-Alain Barmaz. He completed his Bachelor's degree in 2007 with top honors and obtained his professional diploma in music theory. He also studied piano for three years as well as orchestration and chamber music.

In September 2007, Ludovic Neurohr expanded his musical knowledge by studying composition in Manchester (UK) at the renowned School of Media, Music & Performance at the University of Salford. He graduated with a distinction in October 2008. He had the opportunity to study film music, popular music, and Brass Band under the guidance of Dr. Robin Dewhurst, Dr. Alan Williams, Dr. Tim Warner, and Professor Peter Graham. During his studies, Ludovic Neurohr won the "Kirklees Composer Contest 2008".

His career as a composer has allowed him to collaborate with famous Brass Bands as well as chamber orchestras, Harmonies, Brass Ensembles, soloists, and experimental groups/projects. He has been involved in over 80 commissions across 4 continents.

Pedagogy

In September 2009, Ludovic began teaching studies at the Haute Ecole Pédagogique du Valais with the aim of teaching in secondary schools. Since 2012, he has been teaching music in both public and private schools.

BPM Festival

Since 2017, he has also been the co-founder of the BPM Festival with his friend Frédéric Théodoloz. This festival brings brass and percussion instruments together in various styles of music ranging from Brass Band to electronic music to promote these instruments in the region (www.bpmfestival.ch).



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Bulgarian Beats

Ludovic Neurohr

Français:

BULGARIAN BEATS est une composition envoûtante qui puise son inspiration dans l'âme profonde de la musique traditionnelle bulgare, en particulier le célèbre chant "Prituri Se Planinata". Ce morceau capture l'intensité et la richesse émotionnelle des mélodies balkaniques tout en les fusionnant avec des sonorités modernes et percussives.

Dès les premières mesures, BULGARIAN BEATS transporte l'auditeur dans un voyage musical où se mêlent rythmes hypnotiques et harmonies poignantes. Le chant traditionnel, marqué par ses intervalles singuliers et ses voix puissantes, se retrouve sublimé par une orchestration contemporaine mêlant percussions dynamiques, basses profondes et envolées mélodiques envoûtantes.

Le titre joue sur les contrastes : entre tradition et modernité, entre mélancolie et puissance rythmique. L'énergie des tambours bulgares, combinée à des arrangements électroniques subtils, donne une nouvelle dimension à cette complainte ancestrale. Chaque pulsation évoque la rudesse des montagnes, la ferveur des chants populaires et la force d'un peuple attaché à ses racines.

Avec BULGARIAN BEATS, la musique folklorique bulgare se réinvente, offrant un pont entre passé et futur, entre mémoire et innovation. Un hommage vibrant aux traditions, transcendé par une production moderne et immersive.

Deutsch:

BULGARIAN BEATS ist eine bezaubernde Komposition, die ihre Inspiration aus der tiefen Seele der traditionellen bulgarischen Musik schöpft, insbesondere aus dem berühmten Lied „Prituri Se Planinata“. Das Stück fängt die Intensität und den emotionalen Reichtum der Melodien des Balkans ein und verschmilzt sie mit modernen, perkussiven Klängen.

Vom ersten Takt an nimmt BULGARIAN BEATS den Zuhörer mit auf eine musikalische Reise, auf der sich hypnotische Rhythmen und ergreifende Harmonien vermischen. Der traditionelle Gesang, geprägt von einzigartigen Intervallen und kraftvollen Stimmen, wird veredelt durch eine zeitgenössische Instrumentierung mit dynamischer Perkussion, tiefen Bässen und betörenden melodischen Höhenflügen.

Der Titel spielt mit Kontrasten: zwischen Tradition und Moderne, zwischen Melancholie und rhythmischer Kraft. Die Energie der bulgarischen Trommeln, gepaart mit subtilen elektronischen Arrangements, verleiht dem uralten Klagelied eine neue Dimension. Jeder Pulsschlag erinnert an die Rauheit der Berge, die Inbrunst der Volkslieder und die Kraft eines Volkes, das mit seinen Wurzeln verbunden ist.

Mit BULGARIAN BEATS erfindet sich die bulgarische Volksmusik neu und schlägt eine Brücke zwischen Vergangenheit und Zukunft, zwischen Erinnerung und Innovation. Eine vibrierende Hommage an die Tradition, transzendiert durch eine moderne und immersive Produktion.

English:

BULGARIAN BEATS is a haunting composition inspired by the deep soul of traditional Bulgarian music, in particular the famous song "Prituri Se Planinata". The track captures the intensity and emotional richness of Balkan melodies while fusing them with modern percussive sounds.

From the very first bars, BULGARIAN BEATS takes the listener on a musical journey of hypnotic rhythms and poignant harmonies. Traditional singing, characterised by its unique intervals and powerful voices, is sublimated by a contemporary orchestration that blends dynamic percussion, deep bass and haunting melodic flights.

The track plays with contrasts: between tradition and modernity, between melancholy and rhythmic power. The energy of Bulgarian drums combined with subtle electronic arrangements gives a new dimension to this ancestral lament. Every beat evokes the ruggedness of the mountains, the fervour of folk songs and the strength of a people tied to their roots.

With BULGARIAN BEATS, Bulgarian folk music reinvents itself, bridging past and future, memory and innovation. A vibrant tribute to tradition, transcended by a modern, immersive production.



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SOLO E $\flat$ HORN

inspired by Traditional Bulgarian Song "Prituri Se Planinata"

Ludovic Neurohr


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The first staff of music is in 4/4 time and begins with a treble clef. It starts with a whole rest marked with a '1' above it. This is followed by a series of eighth and sixteenth notes, some beamed together, with a forte 'f' dynamic marking below the first note. Fingerings are indicated by numbers 1 through 5 below the notes. The staff concludes with a quarter rest.

The first system of the musical score is written on a single five-line staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are three distinct melodic phrases in this system, each marked with a number below the staff: '3' under the first phrase, '9' under the second phrase, and '5' under the third phrase. The system ends with a double bar line.

repeat ad lib.

10 **A** Animato (♩ = 80) **A tempo** accel. **B** Vivace ♩ = 160

3 5 2 2 9

mf

3 Bars Free Drum improvisation

[illegible]

3 Bars Free

Drum improvisation

44

3 Bars Free
Drum improvisation

D

1

mf *f* 3

A musical score for a drum improvisation section. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic patterns: eighth notes, quarter notes, and half notes, some beamed together. There are dynamic markings: *mf* (mezzo-forte) and *f* (forte). A crescendo hairpin is shown between *mf* and *f*. A section marked '1' is followed by a double bar line. A box containing the letter 'D' is positioned above the staff. The number '3' appears at the end of the staff, possibly indicating a triplet or a measure count. The score is numbered '44' at the beginning.

51

3 3 3

[illegible]

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Bulgarian Beats

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Ludovic Neurohr

Declamato (♩ = 72)

3

4

5

6

7

Solo E♭ Horn *f*

E♭ Cornet 2,3,4 Cup mute

Solo B♭ Cornet *mp*

Repiano B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

B♭ Flugelhorn

Solo E♭ Horn Muted *mp*

1st E♭ Horn Muted *mp*

2nd E♭ Horn Muted *mp*

1st B♭ Baritone *f*

2nd B♭ Baritone *f*

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

B♭ Euphonium *f*

E♭ Bass

B♭ Bass

Darbuka / Congas

Marching Bass Drum or Tapan

Drums

EMR 82502

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A tempo

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16

17

18

19

20

accel.
repeat ad lib.

Solo

E♭ Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Darb.

B. D.

Dr.

open

mp

mf

3

1st time only

last time

f

cresc.

from the 3rd time only

gliss.

mp cresc.

from the 2nd time only

gliss.

mp cresc.

from the 2nd time only

gliss.

mp cresc.

cresc.

cresc.

To Congas

mf

mp

mf

mp

mf

mp

mf cresc.

mp

mf

mp

from the 4th time only

mp cresc.

Vivace ♩ = 160

Vivace 160

Solo

E♭ Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Congas

B.D.

Dr.

mf *f* *ff*

gliss.

mf *mp* *f*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel, arranged for a full orchestra and percussion. The score is written for a 4/4 time signature and includes the following instruments and parts:

- Vocals:** Solo, Eb Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug.
- Woodwinds:** Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph.
- Brass:** Eb Bass, Bb Bass
- Percussion:** Congas, B.D., Dr.

The score features a variety of musical notations, including dynamics (e.g., *mf*, *mp*, *p*), articulations (e.g., *gliss.*, *acc.*), and phrasing marks. The arrangement is complex, with multiple layers of instrumentation and a rich harmonic texture. The percussion section, including Congas, B.D., and Dr., provides a strong rhythmic foundation for the piece.

Solo *mf*
 E♭ Cnt.
 Solo Cnt.
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar. *mp*
 2nd Bar.
 1st Tbn. *p*
 2nd Tbn. *p*
 B. Tbn. *p*
 Euph. 2. 1. 2.
 E♭ Bass
 B♭ Bass
 Congas
 B. D. *mf mp mf mp mf mp mf mp*
 Dr.

42 43 44 45 46 47

3 Bars Free Drum improvisation

Solo

E♭ Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Congas

B. D.

Dr.

mp

mf *mp* *mf* *mp* *mf* *mp*

mf

48 **D** 49 50 51 52

Solo *mf* *f* 3 3 3 3

E♭ Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. 2. 1. 2.

E♭ Bass

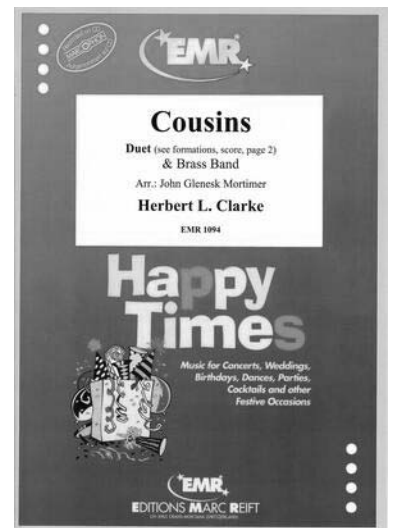
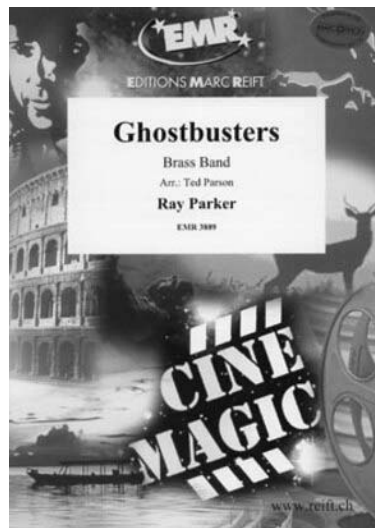
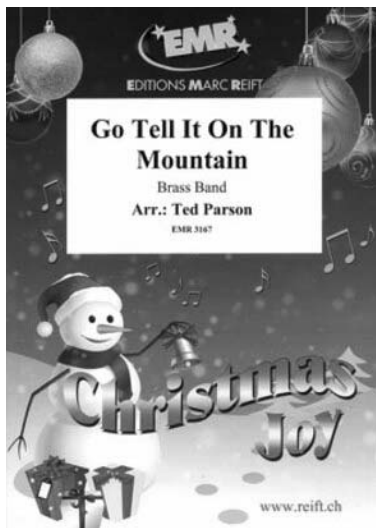
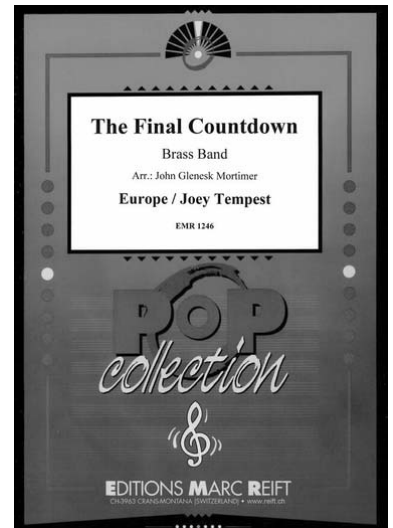
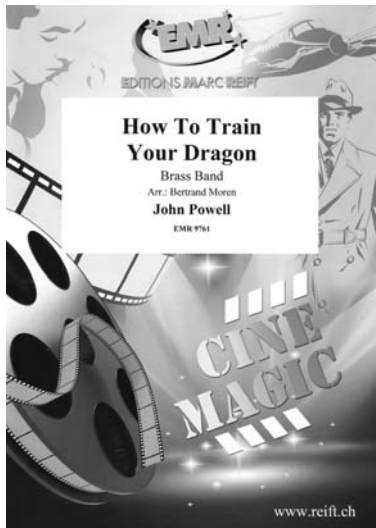
B♭ Bass

Congas

B. D. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Dr. *p*

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