

HPS 1268

LOUIS ANDRIESSEN

HADEWIJCH

(DE MATERIE – PART II)



BOOSEY & HAWKES

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HADEWIJCH
(DE MATERIE – PART II)

FOR SOPRANO, 8 VOICES AND LARGE ENSEMBLE

TEXT FROM 'HADEWIJCH: EEN BLOEMLEZING UIT HAAR WERKEN'

BOOSEY & HAWKES

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Hadewijch was first performed on 1 June 1989
at the Muziektheater, Amsterdam,
by Wendy Hill (soprano) and the 'Materie Orkest',
with members of the Netherlands Chamber Choir,
conducted by Reinbert de Leeuw.

Recording: Elektra Nonesuch 79367
as part of the complete **De Materie**,
by the Schönberg Ensemble with the Asko Ensemble,
with members of the Netherlands Chamber Choir
and Susan Narucki (soprano), conducted by Reinbert de Leeuw.



Composer's Note

Hadewijch is the second part of the large four-section work **De Materie** (Matter) but can also be performed independently.

The text is one of the visions of Hadewijch, a 13th-century Dutch mystic poetess, and expresses her passionate vision, both spiritual and erotic, of union with Him.

The composition is organised to mirror the architectural plan of the cathedral of Reims in France. The intervals of time between the chords of the pianos, tuned percussion and guitars, which ring through the canvas at set points, have the same proportional relationship as the distance in space between the cathedral's pillars.

L.A.

Anmerkung des Komponisten

Hadewijch ist der zweite Teil des großen vierteiligen Werks **De Materie**, kann aber auch unabhängig aufgeführt werden.

Der Text ist eine der Visionen Hadewijchs, einer niederländischen Mystikerin und Dichterin des 13. Jahrhunderts, und bringt ihre leidenschaftliche spirituelle und erotische Vorstellung von der Vereinigung mit Gott zum Ausdruck.

Die Komposition ist so angelegt, daß sie den architektonischen Grundriß der Kathedrale von Reims in Frankreich widerspiegelt. Die zeitlichen Intervalle zwischen den Akkorden der Klaviere, des gestimmten Schlagzeugs und der Gitarren, die an vorbestimmten Punkten durch das Gefüge hallen, haben das gleiche proportionale Verhältnis wie der räumliche Abstand zwischen den Säulen der Kathedrale.

L.A.

(Übersetzung: Anne Steeb-Mueller)



Note du compositeur

Hadewijch constitue la deuxième partie de **De Materie** (La matière), oeuvre étendue en comportant quatre. Elle peut cependant être exécutée indépendamment.

Son texte, tiré des visions de Hadewijch, poétesse mystique néerlandaise du XIII^e siècle, exprime celle passionnée, à la fois spirituelle et érotique, qu'elle eut d'union avec Lui.

La composition de l'oeuvre reflète la structure du plan architectural de la cathédrale de Reims. Les intervalles de temps séparant les accords de piano, de percussions accordées et de guitares qui interviennent dans le contexte à des points précis, présentent le même rapport proportionnel que la distance dans l'espace séparant les piliers de la cathédrale.

L.A.

(Traduction: Agnès Ausseur)



Hadewijch

... ic wart met dien wederbracht jamerleke in mi selven.

Te enen cinxendage wart mi verthoont inde dageraat, ende men sanc mettenen inde kerke ende ic was daar; ende mijn herte ende mijn aderen ende alle mine lede schudden ende beveden van begerten; ende mi was alst dicke heeft geweest, so verwoedeleke ende so vreseleke te moede, dat mi dochte, ic en ware minen lieve genoegh ende mijn lief en vervulde minen niet, dat ic sterven soude ende al verwoedende sterven. Doen was mi van begerliker minnen so vreseleke te moede ende so wee, dat mi alle die lede die ic hadde sonderlinge waanden breken ende alle mine aderen waren sonderlinge in arbeiden. Die begerte daar ic doen in was die es onseggeleke eneger redennen ocht iemens die ic kinne; ende dat selve dat icker af seggen mochte ware onghoort vore alle die die minne nie en bekinden met begerten werken ende die vore minne nie bekint en waren. Aldus magicker af seggen: ic begerde mijns liefs te vollen te gebrukene ende te bekinnenne ende te gesmakene in allen vollen gereke: sine menscheit gebrukeleke metter miere ende de mine daar in te gestane ende starc te wesene in ongebrekelecheden te valne dat ic hem weder dat ongebrekeleke genoegh ware suver ende enech ende in allen te vollen gereke genoegh te dogene in elker doget. Ende daartoe woudic van binnen dat hi mi met siere godheit in enege geeste genoegh ende al ware dat hi es, sonder ontbliven. Want die gichte cosic meest boven alle gichten die ic ie gecooos, dat ic genoegh ware in allen groten dogene; want dat es dat volcomenste genoegh doen te wassene god met gode te sine. Want dats dogen ende pine ellende ende in groten nuwen vernooie te sine ende dat al laten comen ende gaan sonder vernooien ende el engen en smake daaraf te hebbene dan soete minne ende helsen ende cussen. Aldus begerdic dat mi god ware hem mede genoegh te sine.

Koor

Doen mi aldus vreseleke te moede was, doen versagic vanden outare comen gevlogen te mi enen are die groot was; ende hi seide mi: Wiltu een werden, so gereide di. Ende ic stont op mijn knien, ende mijn herte geberde vreseleke dat enechleke te anebedene na sine werde werdecheit dat doch mi ongereet ware, dat wetic wel, wet god, altoos te minen wee ende te minen sware.

Hadewijch

Doen quam hi vanden outare hem selven tonende alse een kint; ende dat kint was van dier selver gedane dat hi was in sinen iersten drien jaren ende hi keerde hem te mi waert ende nam uter ciborien sinen lichame in sine rechte hant ende in sine slinke hant nam hi enen kelc die scheen vanden outare comende, maar ic en weet wanen hi quam. Daarmede quam hi in die gedane des cleeds ende des mans dat hi was op dien dach doen hi ons sinen lichame iersten gaf, also gedane mensche ende man, soete ende schone ende verweent gelaat tonende, ende also onderdanechleke te mi comende alse een die eens anders al es. Doen gaf hi mi hem selven in specien des sacraments in figuren also men pleget; ende daarna gaf hi mi drinken uten kelke gedane ende smake also men pleget. Daarna quam hi selve te mi, ende nam mi altemale in sine arme ende dwanc mi ane hem; ende alle die lede die ic hadde gevoelden der siere in alle hare genoeghen na miere herten begerten na miere menscheit. Doen werdic genoeghet van buten in allen vollen sade. Ooc haddic doen ene corte wile cracht dat te dragene; maar saan in corten uren verlosic dien schonen man van buten in siene in vormen, ende ic sachen al niet te werdene ende also sere verdooiende werden ende al smelten in een, sodat icken buten mi niet en conste bekinnen noch vernemen, ende binnen mi niet bescheden. Mi was op die ure ochte wi een waren sonder difference. Dit was al van buten in siene, in smakene, in gevoelne, also men smaken mach van ontfane inden sacramente van buten, in siene ende in gevoelne van buten, also lief met lieve ontfaan mach in aller voller genoeghten van siene ende van hoorne, van vervaarne [deem inden anderen. Hierna bleef ic in enen vervaarne] in mijn lief, dat ic al versmalt in hem, ende mi mijns selves niet en bleef; ende ic wart verwandelt ende opgenomen inden geeste ende mi wart daar verthoont van selkerhande uren.

Text from 'Hadewijch: Een bloemlezing uit haar werken' – Elsevier 1979



Hadewijch

... thereupon I was hopelessly thrown upon my own poor resources.

One early morning at Pentecost, attending matins sung in church, I received a vision. My heart, my veins, and all my body shook and trembled with desire. As so often before, I felt intensely and frightfully touched, and I was afraid that I would not satisfy my Love, but my Love did not allow me to die, to die grieving. Gradually, my passion became so terrible and painful that all my bones seemed to break one by one, and my blood flowed more swiftly than ever. My desire is inexpressible, both words and people fail, and what I could tell about it would be absurd to anyone who never learned Love's effects and who was by Love neglected. This at least I can say: I longed to enjoy my Love to the fullest, to know and taste Him through and through; His human nature united with mine, and mine received in His. I did hope I would have the strength to let myself fall into completeness, so as to prove in turn to be inexhaustible for Him, pure; I alone, would be satisfactorily virtuous in all virtues. Therefore I wished deep inside that He, with His divinity, would elevate me into a unity of our minds, without withholding anything from me. For this gift I prefer above all other gifts I ever chose: to satisfy in unending submission. For this is the most perfect thing: to grow enough to become God with God – because it is endurance and pain, misery and unprecedented sorrow, and one has to let all this come and go without succumbing, and without feeling anything but marvellous love, embraces and kisses. Thus I wished God would be for me, as I for Him.

Chorus

While it became unbearable to me, I saw a giant eagle flying towards me from the altar, and he said to me: "If you desire to be one with God, prepare yourself." I kneeled, and my heart beat in my throat, worshipping His greatness. I know very well that I was not ready for this, and God knows it too, always to my grief and sorrow.

Hadewijch

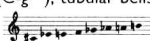
Then He came from the altar, showing Himself in the shape of a child, such as He looked in the first three years of His life. He turned to me and out of the ciborium He took His body with His right hand, and with His left hand he took a goblet that seemed to come from the altar, but I do not know that for certain. Then He came to me, now in the clothes and in the form of the man He was the day when He first gave us His body, enchanting and beautiful, with a ravishing face, and with the humble attitude of someone who already belongs to another. Then He gave Himself to me in the form of the Sacrament, and afterwards He gave me to drink from the goblet: it seemed and tasted as usual. Then He came very close to me, took me in His arms, and pressed me to His chest. All my limbs felt His, to their total satisfaction as my heart and my humanness longed. I felt truly satisfied and saturated. Also, I had just the power to bear this for a while, but soon, I lost sight of this handsome man, and I saw Him fading and melting away, until I could no longer feel Him next to me, or perceive Him within myself. At that very moment I felt that we were one together, without any difference. All this was real, tastable and tangible – like one really sees and feels the Sacrament, or the way lovers, taking pleasure in seeing and hearing each other, can get lost. After this I stayed one with my Love, melting with Him, until nothing was left of me. I was beside myself, in exaltation, and in my mind I was raised up to a place where many different Hours were shown to me.



Instrumentation

3 Flutes
2 Oboes
2 Cors Anglais
5 Clarinets in B $\flat$
2 Bass Clarinets in B $\flat$
Contrabass Clarinet in B $\flat$
4 Horns in F
4 Trumpets in C
4 Trombones
Tuba
*Percussion (5)
8 Solo Voices (2S.2A.2T.2B)
2 Pianos
2 Synthesizers
Harp
2 Electric Guitars
Bass Guitar
4 Violins
2 Violas
2 Violoncellos
Double Bass

* bell tree, guiro, snare drum, lion's roar,
large rattle, large whip, tam-tam ,
glockenspiel, vibraphone (including c^{'''}),
marimba (C-g^{'''}), tubular bells,
8 gongs



The ensemble should be balanced by electronic amplification.

Note: Transposing instruments written in C in the score.

Duration: 29 minutes

Performance materials available on hire



Hadewijch

(De Materie part II)

Louis Andriessen
(b. 1939)

3/4 $\text{♩} = 108$

3 Flutes

2 Oboes

2 Cors Anglais

5 Clarinets *a5*

2 Bass Clarinets *f*

Contrabass Clarinet

4 Horns

4 Trumpets *a4* *ff*

4 Trombones

Tuba

Glockenspiel

Vibraphone *hard sticks* *ff* *l.v.*

Tuned Gongs *hard sticks (actual pitch)* *ff* *l.v.*

Untuned Perc. 1.2

Soprano Solo (Hadewijch)

S. 1.2

A. 1.2

Voices

T. 1.2

B. 1.2

2 Pianos *a 2* *ff* *l.v.*

Synthesizer 1 *'strings' with attack* *legatissimo* *f* *dim.* *pp* *p*

Synthesizer 2

Harp

2 Guitars *a 2* *f* *l.v.*

Bass Guitar

Violin 1.2 *a 2* *f* *legatissimo* *dim.* *p*

Violin 3.4 *a 2* *f* *legatissimo* *dim.* *p*

Viola 1.2 *a 2* *f* *legatissimo* *dim.* *p*

Violoncello 1.2 *a 2* *f* *pizz.* *dim.* *p*

Double Bass *ff* *pizz.* *ff*

Synth. 1

1.2
a 2
VI.
3.4
a 2
Vla. 1.2
Vc. 1.2
Db.



1

Synth. 1

1.2
a 2
VI.
3.4
a 2
Vla. 1.2
Vc. 1.2
Db.



Synth. 1

1.2
a 2
VI.
3.4
a 2
Vla. 1.2
Vc. 1.2
Db.

Synth. 1

VI. 1.2

3.4

Vla. 1.2

Vc. 1.2

Db.



Fl. 1.2

Fl. 3

Glock.

Vibra.

Gongs

Pno. 1.2

Synth.1

Guit. 1.2

Bass Guit.

VI. 1.2

3.4

Vla. 1.2

Vc. 1.2

Db.



2

Fl. 1.2 *a 2*

Fl. 3 *p*

Glock. *ff* *l.v.*

Vibra. *ff* *l.v.*

Gongs *ff* *l.v.*

Pno. 1.2 *a 2* *ff* *l.v.*

Synth. 1 *p*

Guit. 1 *ff* *l.v.*

Guit. 2 *ff* *l.v.*

Bass Guit. *ff* *l.v.*

1.2 *a 2* *p*

3.4 *a 2* *p*

Vla. 1.2 *a 2* *pizz.*

Db. *ff* *l.v.*

3

Fl. 1.2 *a 2*

Fl. 3

Synth. 1

1.2 *a 2*

Vl. 3.4 *a 2*

Vla. 1.2 *a 2*

Vc. 1.2

Db.

Fl. 1.2
Fl. 3
Synth. 1
1.2
VI.
3.4
Vla. 1.2

4

Fl. 1.2
Fl. 3
Synth. 1
1.2
VI.
3.4
Vla. 1.2

Fl. 1.2
Fl. 3
Synth. 1
1.2
VI.
3.4
Vla. 1.2

5

Fl. 1.2

Fl. 3

Synth. 1

1.2

VI.

3.4

Vla. 1.2

a 2

(v)

(v)

Fl. 1.2

Fl. 3

Synth. 1

1.2

VI.

3.4

Vla. 1.2

a 2

a 2

a 2

3

3

6

Fl. 1.2

Fl. 3

Bass Cl. 1.2

Cb. Cl.

Synth. 2

1.2

VI.

3.4

Vla. 1.2

G.P.

quasi f, stacc.

quasi f, stacc.

'bass cl.' + attack

p stacc.

G.P.

G.P.

Fl. 1.2 *a 2 sempre sim. mf*

Fl. 3 *sempre sim. mf*

Ob. 1.2 *a 2 quasi f, ten. mp legatiss. sempre*

C. Ang. 1.2 *a 2 quasi f, ten. mp legatiss. sempre*

Bass Cl. 1.2

Cb. Cl.

Glock. *L.v.*

Vibra. *L.v.*

Gongs *L.v.*

Pno. 1.2 *a 2 L.v.*

Synth. 1 *mp legatiss.*

Synth. 2

Guit. 1 *f L.v.*

Guit. 2 *f L.v.*

Bass Guit. *f L.v.*

1.2 *senza vibr. a 2 sempre sim. mf legatissimo*

3.4 *senza vibr. a 2 sempre sim. mf legatissimo*

Vla. 1.2 *senza vibr. a 2 sempre sim. mf legatissimo*

Vc. 1.2

Db. *pizz. f L.v.*

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Synth. 1

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

sharp tone

sharp tone

sharp tone

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Synth. 1

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score for page 9, measures 1-8. The score is for a full orchestra and includes the following parts:

- Fl. 1.2
- Fl. 3
- Ob. 1.2
- C.Ang. 1.2
- Synth. 1
- VI. 1.2 (Violins I)
- VI. 3.4 (Violins II)
- Vla. 1.2 (Viola)
- Vc. 1.2 (Violoncello)
- Db. (Double Bass)

The score features complex melodic lines with many slurs and ties. The C.Ang. 1.2 part has a first and second ending marked. The VI. 1.2 and VI. 3.4 parts have a 'a 2' marking. The Vc. 1.2 and Db. parts are mostly silent, indicated by a minus sign.

Musical score for page 10, measures 9-16. The score continues from page 9 and includes the following parts:

- Fl. 1.2
- Fl. 3
- Ob. 1.2
- C.Ang. 1.2
- Synth. 1
- VI. 1.2 (Violins I)
- VI. 3.4 (Violins II)
- Vla. 1.2 (Viola)
- Vc. 1.2 (Violoncello)
- Db. (Double Bass)

The score continues with complex melodic lines and slurs. The Ob. 1.2 part has a 'a 2' marking. The VI. 1.2 and VI. 3.4 parts have a 'a 2' marking. The Vc. 1.2 and Db. parts are mostly silent, indicated by a minus sign.

Fl. 1.2

Fl. 3

Bass Cl. 1.2

Cb. Cl.

Synth. 1

Synth. 2

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

dim.

dim.

dim.

dim.

dim.

11

Fl. 1.2

Fl. 3

Bass Cl. 1.2

Cb. Cl.

Synth. 1

Synth. 2

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

quasi f, molto stacc.

quasi f, molto stacc.

'bass cl.' + attack

quasi f, molto stacc.

a 2

a 2

a 2

[illegible]

This page of the musical score contains the following parts and markings:

- Ob. 1.2**: Staff with a melodic line starting in the final measure, marked *mp* and *a 2*.
- C.Ang. 1.2**: Staff with a melodic line starting in the final measure, marked *mp* and *a 2*.
- Cl. 2.3**: Staff with a melodic line starting in the second measure, marked *a 2*, *mp but clear*, and *sempre sim.*
- Cl. 4.5**: Staff with a melodic line starting in the second measure, marked *a 2*, *mp but clear*, and *sempre sim.*
- Bass Cl. 1.2**: Staff with a rhythmic pattern of eighth notes and triplets.
- Cb. Cl.**: Staff with a rhythmic pattern of eighth notes and triplets.
- Glock.**: Staff with a melodic line starting in the fourth measure.
- Vibra.**: Staff with a melodic line starting in the fourth measure.
- Gongs**: Staff with a melodic line starting in the fourth measure.
- Pno. 1**: Staff with a melodic line starting in the fourth measure.
- Pno. 2**: Staff with a melodic line starting in the fourth measure.
- Synth. 2**: Staff with a rhythmic pattern of eighth notes and triplets.
- Guit. 1**: Staff with a melodic line starting in the fourth measure.
- Guit. 2**: Staff with a melodic line starting in the fourth measure.
- Bass Guit.**: Staff with a melodic line starting in the fourth measure.
- 1.2**: Staff with a melodic line starting in the second measure, marked *a 2*, *mp*, and *sempre sim.*
- 3.4**: Staff with a melodic line starting in the second measure, marked *a 2*, *mp*, and *sempre sim.*
- Vla. 1.2**: Staff with a melodic line starting in the second measure, marked *a 2*, *mp*, and *sempre sim.*
- Vc. 1.2**: Staff with a melodic line starting in the second measure, marked *a 2*, *mp*, and *sempre sim.*
- Db.**: Staff with a melodic line starting in the fourth measure.

Ob. 1.2 *a 2*

C.Ang. 1.2 *a 2*

Cl. 2.3 *a 2*

Cl. 4.5 *a 2*

Bass Cl. 1.2 *sim.*

Cb. Cl. *sim.*

Synth. 2 *sim.*

VI. 1.2 *a 2*

VI. 3.4 *a 2*

Vla. 1.2 *a 2*

14

Ob. 1.2 *a 2*

C.Ang. 1.2 *a 2*

Cl. 2.3 *a 2*

Cl. 4.5 *a 2*

VI. 1.2 *a 2*

VI. 3.4 *a 2*

Vla. 1.2 *a 2*

15

Ob. 1.2 *a 2* *cresc.* *dim.*

C.Ang. 1.2 *cresc.* *dim.*

Cl. 2.3 *a 2* *cresc.* *dim.*

Cl. 4.5 *a 2* *cresc.* *dim.*

VI. 1.2 *a 2* *cresc.* *dim.*

VI. 3.4 *a 2* *cresc.* *dim.*

Vla. 1.2 *a 2* *cresc.* *dim.*

[illegible]

Fl. 1.2 *non cresc.*

Fl. 3 *non cresc.*

Ob. 1.2 *mf cresc.*

C.Ang. 1.2 *mf cresc.*

Cl. 2.3 *non cresc.*

Cl. 4.5 *non cresc.*

Cb. Cl. *non cresc.*

Hn. 1.2 *a 2 f*

Hn. 3.4 *non cresc.*

Tbne. 3.4 *mp*

VI. 1.2 *mf cresc.*

VI. 3.4 *mf cresc.*

Vla. 1.2 *non cresc.*

Vc. 1.2 *non cresc.*

Db. *non cresc.*

Ob. 1.2 *a 2*

C.Ang. 1.2

Hn. 1.2

Hn. 3.4

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

Ob. 1

Ob. 2

C. Ang. 1

C. Ang. 2

Cl. 1.2

Cl. 3.4

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Synth. 1

Synth. 2

Vl. 1.2

Vl. 3.4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

sim.

cresc.

f

mf

quasi f

a 2

Ob. 1

Ob. 2

C.Ang. 1

C.Ang. 2

Cl. 1.2

Cl. 3.4

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Tbne. 3.4

Synth.1

Synth.2

VI. 1.2

VI. 3.4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

non dim.

f

non dim.

non dim.

f

sim.

f

a 2

sim.

sim.

non dim.

quasi f

legato sempre

'bass cl.' + attack

sim.

non dim.

non dim.

f

non dim.

f

arco

f

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Glock.

Vibra.

Gongs

Perc. 1

Perc. 2

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

quasi f

cresc.

f

a 2

3.

quasi f

cresc.

quasi f

cresc.

mf

cresc.

f

Lion's Roar

[illegible]

24

Cl. 2.3

Cl. 4.5

Bass Cl. 1.2

Ch. Cl.

Perc. 1

Sopr. Solo

al-le mi-ne le-de schud-den en-de be-ve - den van be - ger-ten;

Pno. 1

Pno. 2

Synth. 1

Synth. 2

quasi *f*

f

f

f

Guero

f

mf

mf

'bass cl.' + attack

sempre stacc.

sempre stacc.

Bass Cl. 1.2

Cb. Cl.

Sopr. Solo

Synth. 1

Synth. 2

mp/mf

en-de mi was alst dic-ke heeft ge-weest, so ver-

25

Cl. 4.5

Bass Cl. 1.2

Cb. Cl.

Perc. 2

Sopr. Solo

Synth. 1

Synth. 2

quasi f

quasi f

Large Rattle *f*

woe-de-le-ke en-de so vre-se-le-ke te moe-de, dat

Cl. 4.5

Bass Cl. 1.2

Perc. 2

Sopr. Solo

Synth. 1

Synth. 2

cresc.

cresc.

Rattle

cresc.

cresc.

mi doch-te, ic en wa-re mi-nen lie-ve ge-noech en-de

Bass Cl. 1.2

Cb. Cl.

Perc. 2

Guero
mf

Sopr. Solo

mijn____ lief____ en ver - vul - de mi - nen niet, dat ic

Synth. 1

Synth. 2



Cl. 2.3

Cl. 4.5

Bass Cl. 1

Bass Cl. 2

Cb. Cl.

Tbne. 1.2

Tbne. 3.4

Sopr. Solo

Synth. 1

Synth. 2

quasi f molto stacc.

quasi f molto stacc.

quasi f molto stacc.

quasi f molto stacc.

sempre legato

ster - ven sou - de en - de al ver - woe - den - de ster - ven.

1. marcato

[illegible]



Cl. 4.5

Bass Cl. 1.2

Sopr. Solo

Synth. 2

bre-ken en-de al-le mi-ne a-de-ren wa-ren son-der - lin-ge in ar-bei-den.

non dim.



The musical score for "Lion's Roar" is a multi-staff arrangement. The instruments and their parts are as follows:

- Cl. 4.5:** Treble clef, playing a simple melody with rests.
- Bass Cl. 1.2:** Bass clef, playing a rhythmic pattern of eighth notes and quarter notes, often in triplets.
- Cb. Cl.:** Bass clef, playing a more complex melodic line with many triplets.
- Perc. 1:** A single staff with a few notes, including a "Lion's Roar" solo marked with a forte *f* dynamic.
- Sopr. Solo:** Treble clef, mostly resting.
- Synth. 2:** A grand staff (treble and bass clefs), playing a complex accompaniment with many triplets and eighth notes. It includes markings like "8va" and "8vb".
- Vla. 1.2:** Treble clef, mostly resting.
- Vc. 1.2:** Bass clef, mostly resting.
- Db.:** Bass clef, mostly resting.

The score is divided into sections, including a "G.P." (Grave) section. Dynamics like *f* (forte) and *Solo* are used throughout. The piece concludes with a repeat sign and a first ending marked "a 2".

28

Cl. 3.4.5

Bass Cl. 1.2

Cb. Cl.

Hn. 1

Tpt. 1.2

Sopr. Solo

Die be - ger - te daar ic doen in was — die es on - seg - ge - le - ke e - ne - ger re - den - nen ocht ie - mens die ic kin - ne;

Synth. 2

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

sharp (to mix with trumpets)

legato

legato

legato

Cl. 1 *f* *sim.*
 Cl. 2 *f* *sim.*
 Cl. 3 *f* *sim.*
 Cl. 4 *f* *sim.*
 Cl. 5
 Bass Cl. 1 *f* *sim.*
 Bass Cl. 2 *f* *sim.*
 Cb. Cl. *f*
 Hn. 1
 Tpt. 1,2
 Mar. 1 *f*
 Bass Mar. *f*
 Perc. 1 *f* *Lion's Roar* *Solo*
 Sopr. Solo *legato*
 Synth. 2 *sim.*
 VI. 1,2 *a 2*
 Vla. 1,2 *a 2*
 Vc. 1,2
 Db.

en-de dat sel-ve *dat ic-ker af seg-gen moch-te*

Synth. 2 *8ve...-1*

[non accel.]

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Bass Cl. 1

Bass Cl. 2

Cb. Cl.

Mar. 1

Bass Mar.

Sopr. Solo

Synth.2

espressivo

wa - re on - ge - hoort vo - re al - le die die min - ne nie en be - kin - den met be - ger - ten wer - ken en - de die

[non accel.]

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

Fl. 1.2
Fl. 1.3
Ob. 1.2
C.Ang. 1.2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Bass Cl. 1
Bass Cl. 2
Cb. Cl.
Hn. 1
Hn. 2
Mar. 1
Bass Mar.
Sopr. Solo
Synth. 2
1.2
VI.
3.4
Vla. 1.2
Vc. 1.2
Db.

vo - re min-ne nie be-kint en wa - ren.

[illegible]

*) Bracketed notes = 'ghost tones'.

32

The musical score on page 32 features the following instruments and parts:

- Fl. 1.2
- Fl. 3
- Ob. 1.2
- C. Ang. 1.2
- Cl. 5
- Bass Cl. 1
- Bass Cl. 2
- Cb. Cl.
- Glock.
- Vibra.
- Gongs
- Sopr. Solo
- Pno. 1
- Pno. 2
- Synth. 1
- Synth. 2
- Guit. 1
- Guit. 2
- Bass Guit.
- Violins (VI.) 1.2 and 3.4
- Viola (Vla.) 1.2
- Violoncello (Vc.) 1.2
- Double Bass (Db.)

The score includes various musical notations such as triplets, slurs, and dynamic markings like *sim.* (sforzando). The bottom right corner contains a watermark logo for "MUSICA".

33

Fl. 1.2

Fl. 3

Ob. 1.2

C. Ang. 1.2

Cl. 5

Bass Cl. 1

Bass Cl. 2

Cb. Cl.

Glock.

Vibra.

Gongs

Sopr. Solo

Pno. 1

Pno. 2

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

VI. 1.2

3.4

Vla. 1.2

Vc. 1.2

Db.

Al - dus...

ff

f

V

a 2

(pizz.)

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Cl. 1

Cl. 2.3

Cl. 4

Cl. 5

Bass Cl. 1

Bass Cl. 2

Cb. Cl.

Vibra. 1

Vibra. 2

Pno. 1

Pno. 2

Synth. 1

Synth. 2

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

The musical score for page 34 is arranged in a multi-staff format. The woodwind section includes Flutes 1.2 and 3, Oboe 1.2, Cor Anglais 1.2, Clarinets 1, 2.3, 4, and 5, Bass Clarinets 1 and 2, and Contrabass Clarinet. The brass section consists of Vibraphones 1 and 2, Piano 1 and 2, and Synth 1 and 2. The string section includes Violins 1.2, Viola 1.2, Violoncello 1.2, and Double Bass. The score features various musical notations, including triplets, slurs, and dynamic markings like *f*. A large, stylized 'A' logo is visible in the bottom right corner.

Fl. 1.2
Fl. 3
Ob. 1.2
C.Ang. 1.2
Cl. 1
Cl. 2.3
Cl. 4
Cl. 5
Bass Cl. 1
Bass Cl. 2
Cb. Cl.
Vibra. 1
Vibra. 2
Pno. 1
Pno. 2
Synth. 1
Synth. 2
1.2
VI.
3.4
Vla. 1.2
Vc. 1.2
Db.

8va
a 2
3
f
8va
8va
a 2
a 2

Fl. 1.2 *ff* (Spc)

Fl. 3 *ff*

Ob. 1.2 *ff*

C. Ang. 1.2 *ff*

Cl. 1 *ff*

Cl. 2.3 *a 2* *f* *sempre* *sim.* *3*

Cl. 4.5 *a 2* *f* *sempre* *sim.* *3*

Bass Cl. 1.2 *f* *sempre* *sim.* *3*

Cb. Cl. *f* *sempre* *sim.* *3*

molto f (Spc)

Vibra. 1

Vibra. 2

Pno. 1 *f* *sempre* *3*

Pno. 2 *f* *3* *sim.* *3*

(Spc)

Synth. 1 *ff*

Synth. 2 *f* *3* *sim.* *3*

Bass Guit. *f* *3*

a 2 (Spc)

1.2 *ff* (Spc)

VI. *ff*

3.4 *ff*

Vla. 1.2 *ff*

Vc. 1.2 *ff*

Db.

37

Fl. 1.2
(Sno)
Fl. 3
Ob. 1.2
C.Ang. 1.2
Cl. 1
Cl. 2.3
a 2
sim.
Cl. 4.5
a 2
sim.
Bass Cl. 1.2
Cb. Cl.
(Sno)
Vibra. 1
Vibra. 2
Pno. 1
Pno. 2
(Sno)
Synth. 1
Synth. 2
Bass Guit.
a 2 (Sno)
1.2
VI.
(Sno)
3.4
a 2
Vla. 1.2
Vc. 1.2
Db.

Hn. 3.4 *a 2 con sord.*

Tpt. 1.2 *f*

Tpt. 3.4 *f*

Sopr. Solo

Al-dus mag - ick - er af seg - gen: ic be-ger - de mijns liefs te vol - len te ge-bru-ke - ne

1.2 *pizz. 3*

VI. *pizz. 3*

3.4 *pizz. 3*

Vla. 1.2 *pizz. 3*

Vc. 1.2 *pizz. 3*

Db. *arco*

Fl. 1.2 *8va - - 1*

Fl. 3 *8va - - 1*

Hn. 3.4 *a 2*

Tpt. 1.2 *a 2 3*

Tpt. 3.4 *3 legg.*

Vibra. 1 *8va - - 1*

Vibra. 2 *8va - - 1*

Perc. 1 *Large Whip*

Sopr. Solo

en-de te be - kin-nen-ne en-de te ge - sma-ke-ne in al-len vol - len ge - re - ke: *non dim.*

1.2 *pizz. 8va - - 1*

VI. *pizz. 8va - - 1*

3.4 *8va - - 1*

Vla. 1.2 *8va - - 1*

Vc. 1.2 *8va - - 1*

Db. *8va - - 1*

36

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Cl. 4.5

Bass Cl. 1.2

Cb. Cl.

Hn. 3.4

Tpt. 1.2

Tbne. 1.2

Tbne. 3.4

Tuba

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

a 2

f

ff

sim.

1. legato

quasi f

'strings' + attack

f legato

arco

ff legato

ff legato

[illegible]

Fl. 1

Ob. 1.2

Cl. 1.2

Cl. 3

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Perc. 2

Sopr. Solo

Pno. 1

Pno. 2

Synth. 2

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

The musical score for page 41 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Horn, Trumpet, Trombone, Viola, Violoncello, Double Bass) are mostly in rests. The bassoon (Cb. Cl.) and piano (Pno. 1) have active parts with triplets and accents. The trombones (Tbne. 1.2 and 3.4) play a melodic line with a crescendo. The percussion (Perc. 2) is in rests. The soprano soloist (Sopr. Solo) is in rests. The piano (Pno. 2) and synth (Synth. 2) are in rests. The viola (Vla. 1.2) and violoncello (Vc. 1.2) have active parts with triplets and crescendos. The double bass (Db.) is in rests.

Fl. 1

Ob. 1.2

Cl. 1.2

Cl. 3

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Perc. 2

Sopr. Solo

Pno. 1

Pno. 2

Synth. 2

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

1.

mf

a 2

mf

mf

mf

meno f

a 2

f

p

f

p

a 2

f cresc.

a 2

f cresc.

a 2

f cresc.

Bell tree

mp

f legatissimo

si - ne mense - heit ge - bru -

f

meno f

sfz

mf marc.

dim.

f

meno f

a 2 arco

a 2 *f legatissimo*

arco

f legatissimo

a 2

f legatissimo

dim.

dim.

dim.

39

Fl. 1.1 *mp* *p* *dim.*

Ob. 1.2 *mp* *mf dim.*

C. Ang. 1.2 *a 2* *mf dim.*

Cl. 1.2 *mp*

Cl. 3 *mp*

Cb. Cl. *ff* *f*

Hn. 1.2 *sfz* *p*

Hn. 3.4 *sfz* *p*

Tpt. 1.2 *sfz* *dim.* *mf*

Tpt. 3.4 *sfz* *dim.* *mf*

Tbne. 1.2 *sfz dim.* *p*

Tbne. 3.4 *sfz dim.* *p*

Sopr. Solo *meno f*
-ke - le - ke _____ met - ter mie - re en - de de _____

Pno. 1 *ff* *f*

Pno. 2 *p* *sfz* *mf*

Synth. 2 *ff* *f*

VI. 1.2 *sfz* *dim.* *mf dim.*

VI. 3.4 *a 2* *sfz* *dim.* *mf dim.*

Vla. 1.2 *a 2* *sfz* *dim.* *mf dim.*

Vc. 1.2 *a 2* *sfz* *dim.*

Db.

Fl. 1.1 *pp* *dolciss.*

Ob. 1

Cl. 1.2 *ppp* bell tone

Cl. 3.4 *ppp* bell tone *ppp* bell tone

Bass Cl. 1.2 *ppp* bell tone

Cb. Cl.

Hn. 1.2

Tpt. 1.2

Sopr. Solo *dolcissimo* *pp* *legato*
mi - - - ne en - de

S. 1.2 *ppp* *legatiss., s.v.* *dim.*
...daar in te ge - sta - ne

A. 1.2 *ppp* *legatiss., s.v.* *dim.*
...daar in te ge - sta - ne

T. 1.2

B. 1.2

Pno. 1 *ppp*

Pno. 2 *ppp*

Synth. 2 *pp*

1.2 *pp* *senza vibr.*

3.4 *pp* *senza vibr.*

Vla. 1.2 *pp* *senza vibr.*

Vc. 1.2 *pp* *senza vibr.*

Db. *pp* *senza vibr.*

Fl. 1

Ob. 1

C. Ang. 1.2

Cl. 1.2

Cl. 3.4

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Glock.

Vibra.

Gongs

Sopr. Solo

Pno. 1.2

Synth. 2

Guit. 1.2

Bass Guit.

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

meno p *legatissimo*

starc te we - se-ne in on - ge - bre - kelech-he-den te val - ne

mf *3*

mf *3*

p *legatiss., s.v.*

a 2 *poco sul pont.*

Fl. 1.1

Ob. 1.2

C. Ang. 1.2

Cl. 1.2

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Glock.

Vibra.

Gongs

Perc. 2

Sopr. Solo

Pno. 1.2

Synth. 2

Guit. 1.2

Bass Guit.

1.2

Vl.

3.4

Vla. 1.2

Vc. 1.2

Db.

Guero

a 2

f

mf

dat ic hem we-der dat on - ge - bre - ke - ke ge - noech wa - re su - ver en - de e - nech

Fl. 1.2

Ob. 1.2

C. Ang. 1.2

Bass Cl. 1.2

Ch. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Glock.

Vibra.

Gongs

Sopr. Solo

Pno. 1

Pno. 2

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

en-de in al-len te vol-len ge-re-ke ge-noech te do-ge-ne in el-ker do-get.

ff

sfz

p ten.

mf (senza cresc.)

f

poco f

f legato

div.

pizz.

Fl. 1.2
Ob. 1.2
C.Ang. 1.2
Bass Cl. 1.2
Cb. Cl.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3.4
Glock.
Vibra.
Gongs
Perc. 1
Sopr. Solo
Pno. 1
Pno. 2
Synth. 2
Guit. 1.2
Bass Guit.
1.2
Vl.
3.4
Vla. 1.2
Vc. 1.2
Db.

44

Fl. 1.2 *a 2* *pp* *legatissimo*

Ob. 1.2

C. Ang. 1.2

Cl. 1.2 *pp* *legatissimo*

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2 *1. +*

Hn. 3.4 *pp*

Tpt. 1.2

Tpt. 3.4

Sopr. Solo *non V* *pp*
en - de al wa - re dat hi es,

Pno. 1

Pno. 2

Synth. 1 *'strings' + attack* *pp*

Synth. 2

Guit. 1 *pp*

VL. 1.2 *a 2* *pp* *sempre legatiss.*

VL. 3.4 *a 2* *pp* *sempre legatiss.*

Vla. 1.2 *a 2* *pp* *sempre legatiss.*

Vc. 1.2 *a 2* *pp* *sempre legatiss.*

Db. *arco* *pp* *sempre legatiss.*

[illegible]

Cl. 1.2 *a 2*

Cl. 3

Bass Cl. 1.2 *p* *sim.* *p*

Cb. Cl. *sim.*

Sopr. Solo
cos - ic meest bo - ven al - le

Synth. 1 *morendo*

Synth. 2

VI. 1.2 *a 2*

3.4 *a 2*

Vla. 1.2 *a 2*



46

Cl. 1.2 *a 2* *a 2* 1. 2.

Cl. 3

Bass Cl. 1.2

Cb. Cl.

Sopr. Solo
gich - ten die ic ie ge - coos, dat

Synth. 1

Synth. 2

VI. 1.2 *a 2*

3.4 *a 2*

Vla. 1.2 *a 2*

Cl. 1.2 *a 2* *p legato* *quasi f* *mf*

Cl. 3.4 *3.* *a 2* *p legato* *quasi f* *mf*

Bass Cl. 1 *mf sfz* *p legato* *quasi f* *mf*

Bass Cl. 2 *mf sfz* *p legato* *quasi f* *mf*

Cb. Cl. *mf sfz* *p legato* *quasi f* *mf*

Tpt. 3.4 *p*

Sopr. Solo *p*
in al-len gro-tendo-ge-ne;

Synth. 2 *mf sfz* *p* *mf*

VI. 1.2 *a 2*

Vla. 1.2 *a 2*

48

Cl. 1.2 *a 2* *più f* *cresc.*

Cl. 3.4 *a 2* *più f* *cresc.*

Bass Cl. 1 *più f* *cresc.*

Bass Cl. 2 *più f* *cresc.*

Cb. Cl. *f* *cresc.*

Sopr. Solo *mf* *cresc.*
want dat es dat vol - co-men-ste ge-noech doen te was - se-ne god met

Synth. 2 *mf* *cresc.*

Cl. 1.2 *a 2* *f* *3*

Cl. 3.4 *f* *3*

Cl. 5

Bass Cl. 1.2 *a 2* *f* *3*

Cb. Cl. *f* *3*

Sopr. Solo
go - de te si - ne. Want dats do - gen en - de pi - ne el - len - de

Pno. 1.2 *a 2* *f* *3*

Synth. 2 *f* *3*

Cl. 1.2 *a 2* *f* *3*

Cl. 3.4 *a 2* *f* *3*

Cl. 5

Bass Cl. 1.2 *a 2* *f* *3*

Cb. Cl. *f* *3*

Perc. 1 *Lion's Roar* *f* *3*

Sopr. Solo
en-de in gro - ten nu - wen ver - nooi - e te si-ne en-de dat al la - - - ten co -

Pno. 1.2 *a 2* *mf* (non arp.) *3*

Synth. 2 *f* *3*

1.2 *a 2* *f legato* *3*

3.4 *a 2* *f legato* *3*

Vla. 1.2 *a 2* *f legato* *3*

50

Bass Cl. 1.2 *più f*

Cb. Cl. *più f*

L. Roar

Perc. 1

Sopr. Solo
-men en - de gaan son - der ver - nooi - en en - de el en - ge - nen sma - ke

Pno. 1 *più f*

Synth. 2 *più f*

1.2 *a 2*

Vl. *a 2*

3.4

Vla. 1.2 *a 2*

51

Bass Cl. 1.2 *f*

Cb. Cl. *f*

L. Roar

Perc. 1 Large Guiro *mf*

Perc. 2 *mf*

Sopr. Solo
daar - af te heb - be - ne dan soe - te min - ne en - de *dim.*

Pno. 1

Synth. 2 *f*

1.2 *a 2* *mf* *dim.* *p legato* *pp*

Vl. *a 2* *mf* *dim.* *p legato* *pp*

3.4 *mf* *dim.* *p legato* *pp*

Vla. 1.2 *a 2* *mf* *dim.* *p legato* *pp*

52

Bass Cl. 1 *mf staccatiss.* *quasi f* *sim.*

Bass Cl. 2 *mf staccatiss.* *quasi f* *f*

Cb. Cl. *mf staccatiss.* *sfz sim.* Tubular bells *quasi f*

T.B. *ff*

Vibra. *ff*

Gongs *ff*

Perc. 1 Lion's Roar *p* *ff*

Pno. 1.2 *ff* a 2

Synth. 1

Synth. 2 *mf* *sfz sim.*

Guit. 1.2 *ff* a 2

VI. 1.2

3.4

Vla. 1.2



Cl. 1.2

Cl. 3.4.5

Bass Cl. 1

Bass Cl. 2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Tuba

Pno. 1

Pno. 2

Synth. 1

Synth. 2

(S*)

Don't hurry

1.2 VI.
3.4

Vla. 1.2

Vc. 1.2

Db.

Cl. 1.2 *a 2*

Cl. 3.4.5 *a 3*

Bass Cl. 1.2 *a 2*

Cb. Cl. *a 2*

Hn. 1.2

Hn. 3.4 *a 2*

Tpt. 1.2

Tpt. 3.4 *a 2*

Tbne. 1.2 *a 2*

Tbne. 3.4 *a 2*

Tuba

Pno. 1 *ff* *cresc.*

Pno. 2 *ff* *cresc.*

Synth. 1 *ff* *cresc.*

Synth. 2 *ff* *cresc.*

VI. 1.2 *a 2* *ff* *cresc.*

VI. 3.4 *a 2* *ff* *cresc.*

Vla. 1.2 *a 2* *ff* *cresc.*

Vc. 1.2 *a 2* *ff* *cresc.*

Db. *a 2* *ff* *cresc.*

(Spe)...

6

Fl. 1.2 *molto f* *non stacc.* *non dim.* *ff*

Fl. 3 *molto f* *non stacc.* *non dim.* *ff*

Cl. 1.2 *a 2 molto f* *non stacc.* *non dim.* *ff*

Cl. 3.4 *a 2 molto f* *non stacc.* *non dim.* *ff*

Cl. 5 *molto f* *non stacc.* *non dim.* *ff*

Bass Cl. 1.2 *molto f* *non stacc.* *non dim.* *ff*

Cb. Cl. *molto f* *non stacc.* *non dim.* *ff*

Hn. 1.2 *a 2 molto f* *non stacc.* *non dim.* *ff*

Hn. 3.4 *a 2 molto f* *non stacc.* *non dim.* *ff*

Tpt. 1.2 *a 2 molto f* *non stacc.* *non dim.* *ff*

Tpt. 3.4 *a 2 molto f* *non stacc.* *non dim.* *ff*

Tbne. 1.2 *a 2 molto f* *non stacc.* *non dim.* *ff*

Tbne. 3.4 *a 2 molto f* *non stacc.* *non dim.* *ff*

Tuba *molto f* *non stacc.* *non dim.* *ff*

Pno. 1 *molto f* *non stacc.* *non dim.* *ff*

Pno. 2 *molto f* *non stacc.* *non dim.* *ff*

Synth. 1 *molto f* *non stacc.* *non dim.* *ff*

Synth. 2 *molto f* *non stacc.* *non dim.* *ff*

Guit. 1 *molto f* *non stacc.* *non dim.* *ff*

Guit. 2 *molto f* *non stacc.* *non dim.* *ff*

Bass Guit. *molto f* *non stacc.* *non dim.* *ff*

VI. 1.2 *a 2 molto f* *non stacc.* *non dim.* *ff*

VI. 3.4 *a 2 molto f* *non stacc.* *non dim.* *ff*

Vla. 1.2 *a 2 molto f* *non stacc.* *non dim.* *ff*

Vc. 1.2 *molto f* *non stacc.* *non dim.* *ff*

Db. *molto f* *non stacc.* *non dim.* *ff*

62

56

Fl. 1.2

Fl. 3

Ob. 1.2

C. Ang. 1.2

Cl. 1.2

Cl. 3.4

Cl. 5

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Tuba

Perc. 2

Bell Tree

Pno. 1

Ped.

Pno. 2

Ped.

Synth. 1

Synth. 2

Guit. 1

Guit. 2

Bass Guit.

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

[illegible]

Fl. 1.2

Fl. 3

Cb. Cl.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3.4

Vibra.

Gongs

Perc. 1

Sopr. Solo

S. 1.2

A. 1.2

T. 1.2

B. 1.2

Pno. 1

Synth. 1

Synth. 2

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.

dim.

dim.

non dim.

ta - re hem sel - ven to - nen - de al - se een kint;

de was, doen ver - sag -

de was, doen ver - sag -

de was, doen ver - sag -

de was, doen ver - sag -

a 2

a 2

The musical score is for page 64 of a larger work. It features a variety of instruments and vocal parts. The woodwinds (Flutes 1.2 and 3, Clarinet in Bb, Horns 1.2 and 3.4, Trumpets 1.2 and 3.4) and strings (Violins 1.2 and 3.4, Viola 1.2, Violoncello 1.2, Double Bass) are all present. There are also Percussion (Vibraphone, Gongs, Percussion 1), Synthesizers (Synth. 1 and 2), and Piano (Piano 1). The vocal parts include a Soprano Soloist and a four-part vocal ensemble (Soprano, Alto, Tenor, Bass). The lyrics are in Dutch and appear to be a song or a scene from a play. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The tempo or mood is not explicitly stated, but the dynamics include 'dim.' (diminuendo) and 'non dim.' (non-diminuendo). The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves.

59 Molto tranquillo

Fl. 1.2 *morendo*

Fl. 3 *morendo*

Bass Cl. 1.2 *pp* *legato*

Cb. Cl. *pp* *legato*

Hn. 1.2

Hn. 3.4

Vibra.

Gongs

Perc. 1 *Tam-tam* *p* *l.v.*

Sopr. Solo *j* *V*
en-de dat kint was van dier

S. 1.2 *pp*
ic van den ou ta re

A. 1.2 *a 2* *pp*
ic van den ou ta re

T. 1.2 *a 2* *pp*
ic van den ou ta re

B. 1.2 *pp*
ic van den

Pno.2 *pp* *legato ma marcato*

Synth. 1 *pp* *legato sempre*

Synth. 2

Guit. 1

Guit. 2

VI. 1.2 *a 2* *pp*

VI. 3.4 *a 2* *pp*

Vla. 1.2 *a 2* *pp*

Vc. 1.2 *a 2* *pp* *poco sul pont.*

Db. *pp* *poco sul pont.*

*) τ means: a very short accent (no staccato)

This musical score is for the song "The Day After Tomorrow" from the album "The Day After Tomorrow" by the vocal quartet The Day After Tomorrow. The score is written for a large ensemble, including vocalists and a variety of instruments.

Vocalists:

- Soprano Solo:** The lead vocal part, featuring a melodic line with lyrics: "sel - - - ver ge - da - ne - - - dat hi".
- S. 1.2, A. 1.2, T. 1.2, B. 1.2:** Four vocal parts (Soprano, Alto, Tenor, Bass) that harmonize the vocal line. The lyrics for these parts are: "co - - - men ge - vlo - gen te mi - e - nen".

Instruments:

- Fl. 1.2, Fl. 3:** Flute parts.
- Bass Cl. 1.2, Cb. Cl.:** Bass Clarinet and Contrabass Clarinet parts.
- Hn. 1.2, Hn. 3.4:** Horn parts.
- Vibra.:** Vibraphone part.
- Gongs:** Gong part.
- Pno. 1:** Piano part.
- Synth. 1, Synth. 2:** Synthesizer parts.
- Guit. 1, Guit. 2:** Guitar parts.
- 1.2 VI., 3.4 VI., Vla. 1.2:** Violin and Viola parts.
- Vc. 1.2, Db.:** Violoncello and Double Bass parts.

The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts are in the soprano, alto, tenor, and bass ranges. The instrumental parts are written for a variety of instruments, including woodwinds, brass, strings, and percussion.

The musical score is for the piece "De groote was" by J. van Eyck. It is written for a vocal soloist and a choir, with a full instrumental ensemble. The score is in 2/4 time and the key signature has one sharp (F#). The tempo is marked "rit. a tempo".

The vocal parts include:

- Sopr. Solo:** "was in si-nen ier-stendrien ja-ren; en-de hi keer-de hem te mi"
- S. 1.2:** "a-re die groot was; en-de hi sei-de mi: dolce"
- A. 1.2:** "a-re die groot was; en-de hi sei-de mi: dolce"
- T. 1.2:** "a-re die groot was; en-de hi sei-de mi: dolce"
- B. 1.2:** "a-re die groot was; en-de hi sei-de mi: dolce"

The instrumental parts include:

- Fl. 1.2:** Flute 1 and 2
- Fl. 3:** Flute 3
- Bass Cl. 1.2:** Bass Clarinet 1 and 2
- Cb. Cl.:** Contrabass Clarinet
- Hn. 1.2:** Horn 1 and 2
- Hn. 3.4:** Horn 3 and 4
- Vibra.:** Vibraphone
- Gongs:** Gong
- Pno. 1:** Piano 1
- Synth. 1:** Synthesizer 1
- Synth. 2:** Synthesizer 2
- Guit. 1:** Guitar 1
- Guit. 2:** Guitar 2
- 1.2 Vl.:** Violin 1 and 2
- 3.4 Vl.:** Violin 3 and 4
- Vla. 1.2:** Viola 1 and 2
- Vc. 1.2:** Violoncello 1 and 2
- Db.:** Double Bass

The score includes various musical markings such as "rit. a tempo", "non dim.", "dolce", "pp", "a 2", and "a 2 pp".

Fl. 1.2

Fl. 3

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2

Hn. 3.4

Vibra.

Gongs

Sopr. Solo

waert en - de nam ut - er ci - bo-riën si-nen li - cha - me in si-ne rech-te hant

S. 1.2

Wilt - u een wer - den, so ge - - rei - de a 2 *pp!*

A. 1.2

Wilt - u een wer - den, so ge - - rei - de *pp!*

T. 1.2

Wilt - u een wer - den, so ge - - rei - de *pp!*

B. 1.2

Pno. 1

Synth. 1

Synth. 2

Guit. 1

Guit. 2

VI. 1.2

VI. 3.4

Vla. 1.2

Vc. 1.2

Db.



[illegible]

62 a tempo

Fl. 1.2

Fl. 3

Bass Cl. 1.2

Cb. Cl.

Hn. 1.2 *a 2* *sim.*

Hn. 3.4

Vibra. *f*

Gongs *f*

Sopr. Solo

van-den ou - ta-re co-men-de, maar ic en weet wan-en hi quam. Daar-me-de quam hi in die ge - da-ne des cleeds

S. 1.2 *pp!* *a 2* *non V*

mijn kni - - - en, en - de mijn her - te ge - ber -

A. 1.2 *pp!* *a 2* *non V*

mijn kni - - - en, en - de mijn her - te ge - ber -

T. 1.2 *pp!* *a 2* *non V*

mijn kni - - - en, en - de mijn her - te ge - ber -

B. 1.2 *pp!* *a 2* *non V*

mijn kni - - - en, en - de mijn her - te ge - ber -

Pno. 1 *f*

Pno. 2 *f*

Guit. 1 *mp* *legato with guit. 2*

Guit. 2 *mp* *legato with guit. 1*

1.2 *a 2*

Vl. *a 2*

3.4 *a 2*

Vla. 1.2

Vc. 1.2

Db.

63

a 2

Hn. 1.2

Tpt. 1.2

Sopr. Solo

en-de des mans dat hi was op dien dach doen hi ons si-nen li-cha-me ier-sten gaf,

S. 1.2

— de vre-se - le - ke dat e - nech - - - le - - - ke

A. 1.2

— de vre-se - le - ke dat e - nech - - - le - - - ke

T. 1.2

— de vre-se - le - ke dat e - nech - - - le - - - ke

B. 1.2

de vre-se - le - ke dat e - nech - - - le - - - ke

Guit. 1

Guit. 2

1.2

Vl.

3.4

Vla. 1.2

Vc. 1.2

pp!

sim.

p

64

a 2

Tpt. 1.2

Sopr. Solo

al-so ge-da-ne men-sche en-de man, soe-te en-de scho-ne en-de ver - weent ge-laet to-nen-de, en-de al - so

S. 1.2

te a - - ne - be - de - ne na si - -

A. 1.2

te a - - ne - be - de - ne na si - -

T. 1.2

te a - - ne - be - de - ne na si - -

B. 1.2

te a - - ne - be - de - ne na si - -

Guit. 1

Guit. 2

1.2

Vl.

3.4

Vla. 1.2

Vc. 1.2

a 2 più p

più p

più p

più p

più p

65

Tpt. 1.2 *a 2*

Tpt. 3.4 *a 2*

Sopr. Solo *più p*

S. 1.2 *pp*

A. 1.2 *pp*

T. 1.2 *a 2* *pp* (1. poch. marc.)

B. 1.2 *pp*

Guit. 1 *pp*

Guit. 2 *dim.*

Vl. 1.2 *pp*

Vla. 1.2 *pp*

Vc. 1.2 *pp*

on-der-da - nech - le - ke te mi co-men - de al - se een die eens

-ne wer - de wer - dech - eit dat doch

-ne wer - de wer - dech - eit dat doch

-ne wer - de wer - dech - eit dat doch

-ne wer - de wer - dech - eit dat doch

66

Tpt. 3.4 *a 2*

Sopr. Solo *più p*

S. 1.2 *legatiss.*

A. 1.2 *legatiss.*

T. 1.2 *legatiss.*

B. 1.2 *legatiss.*

Guit. 1

Vl. 1.2

Vla. 1.2

Vc. 1.2

an - ders al es. Doen gaf hi mi

mi on - - ge - reet wa - re, dat wet - ic

mi on - - ge - reet wa - re, dat wet - ic

mi on - - ge - reet wa - re, dat wet - ic

mi on - - ge - reet wa - re, dat wet - ic

dolce

Sopr. Solo
hem sel - ven in spe-ciën des sa-cra-ments in fi - gu-ren al-so men ple-get; en-de daar-na gaf hi

S. 1.2
wel, wet god, al - - - toos te

A. 1.2
wel, wet god, al - - - toos te

T. 1.2
wel, wet god, al - - - toos te

B. 1.2
wel, wet god, al - - - toos te

Sopr. Solo
mi drin-ken u - ten kel - ke ge - da - ne en-de sma-ke al - so men ple get.

S. 1.2
mi wee mi - nen

A. 1.2
-nen wee en-de te swa - re.

T. 1.2
wee

B. 1.2
wee

67 a tempo *pp* *legatissimo*

Sopr. Solo
Daar-na quam hi sel-ve te mi, en-de nam mi al - te - ma-le in si - ne ar - me

S. 1.2

A. 1.2

T. 1.2

B. 1.2

(upper notes marcato sempre)

Pno. 1.2
pp

(upper notes marcato sempre)

Harp
p

Sopr. Solo

en - de dwanc mi a - ne hem; en - de al - le die le - de die ic had-de ge -

Pno. 1.2

Harp

68

Vibra.

Gongs

Sopr. Solo

voel-den der sie - re in al - le ha - re ge - noe - gen na mie - re her - ten be - ger - ten

Pno. 1

Pno. 2

Harp

Sopr. Solo

na mie - re mensch - eit.

Pno. 1.2

Harp

69

Sopr. Solo

Doen werd - ic ge - - - noeg - et van bu - ten in

a 2

Pno. 1.2

(dim.)

Harp

(dim.)

poco

Sopr. Solo

al - len vol - len sa - de. Ooc had - dic doen e - ne cor - te wi - le

a 2

Pno. 1.2

poco

Harp

poco

Ob. 2

Hn. 1.2

Sopr. Solo

cracht dat te dra - ge - ne; maar saan in cor - ter u - ren ver - los - ic dien scho - nen man

Pno. 1

Pno. 2

Harp

mf *p* ten.

2.

mf *p* ten.

f

mf

Ob. 1

Ob. 2

C.Ang. 1

C.Ang. 2

Hn. 1.2

Sopr. Solo

Pno. 1

Pno. 2

Harp

mf p ten.

sim.

mf p ten.

mf

1. mf

2. mf sempre

cresc.

van bu - ten in sie - ne in vor - men, en - de ic sa - chen al niet te wer - de - ne en - de al - so

con Ped.

l.v.

Ob. 1

Ob. 2

C.Ang. 1

C.Ang. 2

Hn. 1.2

Sopr. Solo

Pno. 1

Pno. 2

Harp

legato

sim.

fp sempre

legato

fp sempre

legato

fp sempre

legato

fp sempre

sim.

1.

2.

f

f

f

se - re ver - dooi - en - de wer - den en - de al smel - ten in een,

71

72

Ob. 1 *molto dim.* *morendo*

Ob. 2 *f* *molto dim.* *morendo*

C.Ang. 1 *molto dim.* *morendo*

C.Ang. 2 *molto dim.* *morendo*

Cl. 1.2 *a 2* *pp*

Cl. 3 *pp* *a 2*

Bass Cl. 1.2 *pp*

Cb. Cl. *pp* *quasi mp*

Hn. 1.2 *1.* *p dim.* *pp* *pp* *3*

Vibra. *ff*

Gongs *ff*

Sopr. Solo *pp* *p* *3*
so - dat ick-en bu - - -

Pno. 1 *f* *3* *L.v.* *p* *3*

Pno. 2 *ff* *L.v.*

Harp *f* *3* *L.v.* *V*

Guit. 1 *f* *V*

Guit. 2 *f* *V*

Cl. 1.2 *a 2* *pp!*

Cl. 3 *pp!*

Bass Cl. 1.2 *a 2* *pp!*

Cb. Cl. *pp!*

Sopr. Solo *legato* *cresc.* *3*
-ten mi niet en con-ste be - kin - nen noch ver - ne - men, en-de bin-nen mi niet be -

Cl. 1.2 *a 2*

Cl. 3 *cresc.* *f*

Bass Cl. 1.2 *cresc.* *f*

Cb. Cl. *cresc.* *f*

Hn. 1.2 *cresc.* *1. f* *a 2 marcato*

Hn. 3.4 *a 2* *f*

Tbne. 1.2 *mf*

Tuba *mf*

Sopr. Solo *non dim.*
-sche - - - den.

Pno. 1 *mf* *f* *cresc.*

Vla. 1.2 *a 2* *f legato*

Vc. 1.2 *a 2* *f legato*

Ob. 1.2 *a 2* *ff* *mf ten.* *dim.* *p*

C. Ang. 1.2 *a 2* *ff* *mf ten.* *dim.* *p*

Cl. 1.2 *ff* *p*

Cl. 3 *ff* *p*

Bass Cl. 1.2 *ff* *p*

Cb. Cl. *ff* *p*

Hn. 1.2 *a 2* *ff* *p*

Hn. 3.4 *ff* *p*

Tbne. 1.2 *ff* *p*

Tuba *f* *p*

Pno. 1 *ff* *p*

Vl. 1.2 *1. mp* *2. mp* *3. mp*

Vl. 3.4 *4. mp*

Vla. 1.2 *ff* *p*

Vc. 1.2 *ff* *p*

75 Molto meno mosso $\text{♩} = 81$

Ob. 1 *pp legato*

Vibra. *pp* *l.v.*

Gongs *pp* *l.v.*

Bell tree *mp* *l.v.*

Perc. 2 *pp* *legatissimo*

Sopr. Solo *4/4* *a 2*
Mi was op die u - re och - te wi een wa - ren son - der dif - fe - ren - cie.

Pno. 1.2 *p* *l.v.*

Synth. 1 *pp*

Harp *p*

Guit. 1.2 *a 2* *pp* *l.v.*

1.2 *pp* *a 2*

3.4 *pp* *a 2*

Vla. 1.2 *pp* *a 2*

Vc. 1.2 *pp* *a 2*

Ob. 1

Sopr. Solo
Dit was al van bu - ten in sie - ne, in sma - ke - ne, in ge - voel - ne,

Synth. 1

Harp

1.2 *a 2*

3.4 *a 2*

Vla. 1.2

Vc. 1.2

76

Ob. 1.2 *pp legato* *p legato* *Slowly*

Sopr. Solo *pp legatiss.*
al-so men

Synth. 1

Harp

1.2 *a 2*

Vl. 3.4

Vla. 1.2

Vc. 1.2

77

Ob. 1 *espr.*

Sopr. Solo
sma-ken mach van ont-fa-ne in-den sa-cra-men-te van bu-ten, in sie - ne en-de in ge-

Synth. 1

Harp

1.2 *a 2*

Vl. 3.4 *a 2*

Vla. 1.2 *a 2*

Vc. 1.2 *a 2*

Fl.1

Ob. 1

Sopr. Solo

Synth.1

Harp

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

(a tempo)

pp

non dim.

-voel-ne van bu-ten, al-so lief met lie-ve ont-faan mach

poco

poco

poco

poco

poco

78

Fl.1

Sopr. Solo

Synth. 1

Harp

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

rit. a tempo

pp

dim.

pp

in al-ler vol-ler ge-noech-ten van sie-ne en-de van hoor-ne,

meno p

4/4

Fl. 1.2 *1.* *f* *mf espr.* *a 2*

Fl. 3 *mf espr.*

Sopr. Solo *legatissimo*
van ver - - - vaar - ne in mijn lief,
(Sopr.)

Synth. 1

Harp

Bass Guit. *pp* *V*

1.2 *3* *4* *a 2*

VI. *3* *4*

Vla. 1.2

Vc. 1.2

79

Fl. 1.2 *a 2* *f* *3* *4* *4* *3* *4*

Fl. 3 *f*

Sopr. Solo *p*
dat ic al ver - smalt in hem, en-de mi mijns sel-ves niet en bleef,
(Sopr.)

Synth. 1 *poco*

Harp *poco*

1.2 *poco* *4* *4* *3* *4* *a 2*

VI. *poco* *a 2*

3.4 *poco*

Vla. 1.2 *poco* *a 2*

Vc. 1.2 *poco* *a 2*

Fl. 1.2 *a 2* $\frac{4}{4}$

Fl. 3

Hn. 1

Hn. 2 *pp*

Sopr. Solo

Synth. 1

Harp

1.2 $\frac{4}{4}$

VI. *a 2*

3.4

Vla. 1.2

Vc. 1.2 *a 2*

$\frac{3}{4}$

Fl. 1.2 $\frac{3}{4}$ *p*

Fl. 3 *p*

Sopr. Solo *pp*
en-de ic wart ver - wan - delt en - de

Harp *L.v.*

1.2 $\frac{3}{4}$

VI. $\frac{4}{4}$

3.4

Vla. 1.2 $\frac{5}{4}$

Vc. 1.2

Db.

80

pp legato

pp legato

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Cl. 1-5

Bass Cl. 1.2

Cb. Cl.

Hn. 1-4

Tpt. 1-4

Tbne. 1-4

Tuba

Perc.

Sopr. Solo

op - ge - no - men in - den gees - te en - de mi wart daar ver - toont van sel ker - han - de

Pno. 1.2

Synth. 1.2

Harp

Guit. 1.2

Bass Guit.

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

6/4

3/4

6/4

3/4

morendo

morendo



4
4

Fl. 1.2

Fl. 3

Ob. 1.2

C.Ang. 1.2

Cl. 1-5

Bass Cl. 1.2

Cb. Cl.

Hn. 1-4

Tpt. 1-4

Tbne. 1-4

Tuba

Perc.

Sopr. Solo

u - ren sel ker - han - de u - ren sel ker - han - de u - ren.

4
4

Pno. 1.2

Synth.1

Harp

Guit. 1.2

Bass Guit.

4
4

1.2

VI.

3.4

Vla. 1.2

Vc. 1.2

Db.

