

Chorus

The line of a perfect circle is not perfection of the first order. The line of a perfect circle is perfect as a *line*. But it is not perfect without limitations, it is not perfect as an *unending line*, it is not perfection of the first order, it is not the perfect line.

The perfect straight line is 'the' perfect line.

Why?

Because it is the only perfection of the first order. Likewise its ray, the perfect eternal ray, is perfection of the first order. The perfect eternal ray is also 'the' perfect ray. For only it is as *ray* a perfection of the first order.

The cross-figure.

The figure which objectifies the concept of this pair of perfections of the first order, is the figure of the perfect right-angledness: or, in other words, the cross-figure. This is the figure that represents a ray-and-line reduced to perfection of the first order. It characterises the relationship between perfections of the first order as a perfect right-angled relationship, a 'cross' relationship. This figure is actually 'open'.

Dancer

(spoken)

In those days Piet Mondriaan sent a message that he was in Holland and that he could not return to Paris. Mrs Hannaert invited him to stay and when one afternoon I came round, he was sitting with her at table. He made a strange impression upon me because of his hesitating way of speaking and the nervous twitching of his mouth. In the summer of 1915 he stayed in Laren and rented a small atelier in the Noolestreet. In the evenings we would go to Hamdorf because Piet loved dancing. Whenever he made a date (preferably with a very young girl) he was noticeably good-humoured. He danced with a straight back, looking upwards as he made his 'stylised' dancesteps. The artists in Laren soon began to call him the 'dancing madonna'!

One afternoon in '29 I was with him in Paris and met the Hoyacks in his atelier. After a while, without saying anything, he put on a small gramophone (which stood as a black spot on a small white table under a painting of which it seemed to be the extension) and began quietly and stiffly, with Madame Hoyack, to step around the atelier. I invited him to dine with me as we used to do in the old days. Walking on the Boulevard Raspail suddenly I had the feeling that he had shrunk. It was a strange sensation. In the metro we said goodbye; when we heard the whistle he placed his hand on my arm and embraced me. I saw him slowly walking to the exit, his head slightly to one side, lost in himself, solitary and alone.

That was our last meeting.

Chorus

— a 'cross' relationship.

We can prolong it on any side as long as we wish without changing its essential character, and however far we prolong this figure it never attains a perimeter, it never becomes 'closed' thereby, it is thereby totally and utterly boundless; it excludes all boundaries. Because this figure is born from itself in our conception, it characterizes the concept of perfect opposites of the first order, as a concept of the essential 'open', the actual and real 'unbounded'.

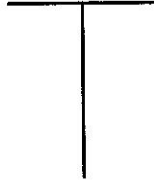
English translation by Tim Coleman

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Performance Note

The text sung by the four voices discusses the 'perfect line'. In the original book, a 'cross-figure' is shown:



This is an example of a 'perfect straight line', according to the metaphysical theories of the author, Dr. Schoenmaekers, who greatly influenced Mondrian's thoughts.

A 'boogie-woogie' piano is placed on the left side at the back of the hall. At rehearsal fig. 29 – or earlier, depending on the size of the hall – the dancer begins moving extremely slowly from the piano towards the conductor. She walks backwards, 'drawing out' the laser beam with her outstretched right arm.

She should reach the conductor at rehearsal fig. 39 and, four bars before 40, lowers her arm so that a gigantic laser-T (created by means of small mirrors) suddenly appears above the audience. At that moment, completely unexpectedly, the boogie-woogie piano part begins. The dancer, taking a microphone, starts talking about her memories of Mondrian (see score).

The English version of the spoken text may be chosen, though the 'exotic' authentic Dutch of the writer, painter and composer is preferred.

It is very important that the same person 'makes the T' and speaks the text. Some spotlights should be used during the performance of the dancer/speaker.

L.A.

Anmerkung zur Aufführung

Der von den vier Stimmen gesungene Text handelt von der "vollkommenen Linie". Im Original ist eine "Kreuzfigur" abgebildet:



Sie ist ein Beispiel für eine "vollkommene gerade Linie" gemäß den metaphysischen Theorien des Autors Dr. Schoenmaekers, der Mondrians Gedanken stark beeinflusst hat.

Ein "Boogie-Woogie"-Klavier steht hinten links im Saal. Bei der Probenziffer 29 – oder früher, je nach Saalgröße – fängt die Tänzerin an, sich extrem langsam vom Klavier auf den Dirigenten zuzubewegen. Sie geht rückwärts und "zieht" mit ausgestrecktem rechtem Arm den Laserstrahl hervor.

Sie soll den Dirigenten bei Probenziffer 39 erreichen und läßt vier Takte vor 40 den Arm sinken, so daß ein gigantisches Laser-T (erzeugt durch kleine Spiegel) plötzlich über dem Publikum auftaucht. In diesem Augenblick beginnt völlig unerwartet der Part des Boogie-Woogie-Klaviers. Die Tänzerin nimmt ein Mikrophon zur Hand und fängt an, über ihre Erinnerungen an Mondrian zu sprechen (siehe Partitur).

Die englische Fassung des Sprechtextes darf gewählt werden, doch ist das "exotisch" ursprüngliche Holländisch des Dichters, Malers und Komponisten vorzuziehen.

Es ist von großer Wichtigkeit, daß ein und dieselbe Person "das T macht" und den Text spricht. Während der Darbietung der Tänzerin/Sprecherin sollten mehrere Punktcheinwerfer eingesetzt werden.

L.A.

(Übersetzung: Anne Steeb-Mueller)

Written with the financial support of the
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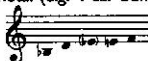
De Stijl was first performed on 9 June 1985
at the Paradiso, Amsterdam, by 'Kaalslag'.

Recording: Elektra Nonesuch 79342,
and as part of the complete **De Materie** on Elektra Nonesuch 79367,
by the Schönberg Ensemble with the Asko Ensemble,
with members of the Netherlands Chamber Choir
and Gertrude Thoma (voice), conducted by Reinbert de Leeuw.

Instrumentation

3 Flutes
2 Alto Saxophones in E $\flat$ (2nd doubling Baritone in E $\flat$)
2 Tenor Saxophones in B $\flat$
Baritone Saxophone in E $\flat$
4 Trumpets in C
4 Trombones
4 Women's Voices
Female Speaker
2 Pianos (2nd preferably electric)
Synthesizer (strings/harp presets)
Upright Piano (behind the audience)
*Percussion (2)
2 Electric Guitars
Bass Guitar

*2 drum sets: hi-hat, cymbals, 8 syndrums,
snare drum, bass drum;
vibraphone (including c^{'''}), glockenspiel (*ad lib.*),
metal and heavy metal (e.g. 4 car bumpers),
4-5 gongs



The ensemble should be balanced by electronic amplification.

Note: Transposing instruments written in C in the score.

Duration: 25 minutes

Conductor's score, vocal and orchestral parts are available on hire.

De Stijl

1985

Louis Andriessen

(b. 1939)

♩ = 88

Flute 1

Flute 2.3

Alto Saxophones 1.2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet 1.2

Trumpet 3.4

Trombone 1.2

Trombone 3.4

4 Female Voices

Piano 1

Piano 2

Synthesizer

Percussion 1

Percussion 2

Guitar 1

Guitar 2

Bass Guitar

ff

f

f leggiero

drumset

drumset soli f

f

f leggiero

1

(b. 1939)

7

Fl. 1

Fl. 2, 3

A. Sax. 1, 2 *1° sempre poco marcato*

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

11 3 4/4

Fl. 1 *mp* *legato sempre*

Fl. 2.3 *mp* *legato sempre*

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2 *bucket mute (ad lib.)* *mf legato* 4/4

Tpt. 3.4 *bucket mute (ad lib.)* *mf legato*

Tbne. 1.2

Tbne. 3.4

Fem. V. *f legato, sempre senza vibrato*
Een vol strek te cir kel lijn

Pno. 1

Pno. 2

Synth. *strings* *mf legato* 4/4

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

14

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

(is) geen vol - strekt - heid van eer - ste or - de.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

3
4

3
4

3
4

3
4

3 4

18

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

3 4

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Een vol - strek - te cir - kel - lijn is vol - strekt als lijn.

3 4

Pno. 1

Pno. 2

Synth.

3 4

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

23 **5**

Fl. 1

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

Maar zij is niet vol - strekt zon-der ee - ni - ge be-per - king,

FL 1

FL 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

f marcato

meno f

meno f

f marcato

meno f

f marcato

meno f

f marcato

meno f

zij is niet vol - strekt als on -

30 42 3 6 4

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

ein - di - ge lijn, zij is geen vol - strekt - heid

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

f *meno f* *f* *meno f* *f* *meno f*

3 4

34

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbna. 1,2

Tbna. 3,4

Fem. V.

van eer - ste or - de, zij is niet de vol - strek - te lijn.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

40 7

FL 1

FL 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fern. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

De vol strekt rech

44

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

più f

a 2 marcato

f non legato marcato

f non legato marcato

f non legato

-te lijn is "de" volstrekt te lijn.

soli

50

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1
marcato

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.
marcato

54

Fl. 1

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

Waar - om?

Om - dat

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

4/4

10

legato

legato

legato

legato

59

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

al - léen zij als lijn een vol - strekt - heid is van eer - ste or - de.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

63

3
4

Fl. 1

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

3
4

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

3
4

Pno. 1

Pno. 2

Synth.

3
4

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

a2

8va

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

f

meno f

f legato

Ook haar straal, de vol-strekt-on-ein-di-ge straal, is vol-

f

f legato

72 **4**
Fl. 1
Fl. 2,3
A. Sax. 1,2
T. Sax. 1
T. Sax. 2
Bar. Sax.
Tpt. 1,2
Tpt. 3,4
Tbne. 1,2
Tbne. 3,4
Fem. V.
Pno. 1
Pno. 2
Synth.
Perc. 1
Perc. 2
Guit. 1
Guit. 2
Bass Guit.

76

Fl. 1 *f* *meno legato* *cresc.*

Fl. 2,3 *f* *meno legato* *cresc.*

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.
De vol - strekt on - ein - di - ge straal is ook "de" vol - strek - te

Pno. 1

Pno. 2 *p* *poco marcato* *cresc.* *cresc.*

Synth.

Perc. 1 *solo* *f*

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

3/4

3/4

3/4

3/4

3 **13**

81 **4**

Fl. 1
più f

Fl. 2, 3
più f

A. Sax. 1, 2
ff

T. Sax. 1
ff

T. Sax. 2
ff

Bar. Sax.
ff

Tpt. 1, 2
3
4

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.
straal.

Pno. 1
più f

(Bw)
Pno. 2

Synth.

Perc. 1
3
4

Perc. 2

Guit. 1

Guit. 2

Bass Guit.
più f

35 14

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

Want al - léen hij is als straal een vol - strek - heid van

90 15

Fl. 1 *non dim.*

Fl. 2,3 *non dim.*

A. Sax. 1,2 *a 2*

T. Sax. 1

T. Sax. 2

Bar. Sax. *stacc.*

Tpt. 1,2 *non dim.*

Tpt. 3,4 *non dim.*

Tbne. 1,2

Tbne. 3,4

Fem. V. *non dim.*
eer - ste or - de.

Pno. 1 *stacc.*

Pno. 2 *f* *stacc.*
8va bassa ad lib.

Synth. *non dim.* *harp*

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

3
4

95

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

a 2

a 2 open

stacc. sempre

f

f

4
100 4

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

4
4 a 2

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

4
4

Pno. 1

Pno. 2

Synth.

4
4

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

105 **16** $\frac{3}{4}$

Fl. 1

Fl. 2,3

A. Sax. 1,2 *a 2*

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2 *a 2*

Tpt. 3,4 *open*
f marcato

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1 $\frac{3}{4}$

Pno. 2 $\frac{3}{4}$

Synth.

Perc. 1 $\frac{3}{4}$ *hi-hat*

Perc. 2 *hi-hat*
mf

Guit. 1 *stacc.*
play f (sound mf)

Guit. 2

Bass Guit.

110 $\frac{4}{4}$

Fl. 1

Fl. 2,3

A. Sax. 1,2 *a 2*

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2 *a 2*

Tpt. 3,4 *ff marcato*

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1 $\frac{4}{4}$

Pno. 2 $\frac{4}{4}$

Synth.

Perc. 1 $\frac{4}{4}$

Perc. 2 $\frac{4}{4}$

Guit. 1

Guit. 2

Bass Guit. *ff marcato*

[illegible]

120 $\frac{3}{4}$

Fl. 1

Fl. 2,3

A. Sax. 1,2 *1^a molto marcato* *ff*

T. Sax. 1 *ff*

T. Sax. 2 *ff*

Bar. Sax. *ff*

Tpt. 1,2 *f* *a 2*

Tpt. 3,4 *f*

Tbne. 1,2 *f*

Tbne. 3,4 *f*

Fem. V.

Pno. 1 *f*

Pno. 2

Synth.

Perc. 1 $\frac{3}{4}$

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

125 **18**

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

p

meno f

mf

mutes

legato a 2

f legato

De fi - guur, die de be - grip - voor -

strings

legatissimo sempre

mf

4/4

129

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

stel-ling van het paar vol-strekt-he-den van eer-ste or-de ob-

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Baas Guit.

legato *a 2*

legato

a 2

133

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

a 2

f legato

marcato

sim.

- jec - ti - veert, is de fi - guur der vol - strek - te recht

sim.

139 $\frac{4}{4}$ 20

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

-hoe - kig - heid of: de kruis - fi - guur.

Pno. 1

con Ped.

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

[illegible]

[illegible]

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbn. 1.2

Tbn. 3.4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

Fl. 1
Fl. 2.3
A. Sax. 1.2
T. Sax. 1
T. Sax. 2
Bar. Sax.
Tpt. 1.2
Tpt. 3.4
Tbne. 1.2
Tbne. 3.4
Fem. V.
Pno. 1
Pno. 2
Synth.
Perc. 1
Perc. 2
Guit. 1
Guit. 2
Bass Guit.

165

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

2^o to bariton sax 2

a 2

cresc.

cresc.

metal

cresc.

cresc.

cresc.

Picc. ad lib.

Fl. 1 170 *sf* *sim.*

Fl. 2,3 *sf* *sim.*

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2 *a 2* *ff*

Tbne. 3,4 *ff*

Fem. V.

Pno. 1

Pno. 2 *non arpegg.*

Synth. *non arpegg.*

Perc. 1 *ff* drumset *3 solo mf*

Perc. 2 *ff* *bass drum (with foot) p*

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *marcato*

177

Tbne. 1 *ff molto marcato ma legato*

Tbne. 2 *ff molto marcato ma legato*

Tbne. 3 *ff marcato ma legato*

Pno. 1 *ff molto marcato ma legato*

Pno. 2 *ff molto marcato ma legato*

Synth. *harp ff marcato ma legato*

Perc. 1

Guit. 1 *ff molto marcato ma legato*

Guit. 2 *ff molto marcato ma legato*

184

Tbne. 1 *marcato*

Tbne. 2 *marcato*

Tbne. 3 *marcato*

Pno. 1 *marcato*

Pno. 2 *marcato*

Synth. *marcato*

Perc. 1

Guit. 1 *marcato*

Guit. 2 *marcato*

190 $\frac{3}{4}$

Tbne. 1

Tbne. 2

Tbne. 3

ff sempre

Pno. 1

Pno. 2

Synth.

ff sempre

Perc. 1

marcato

mf accomp.

Perc. 2

drumset

f marcato

Guit. 1

Guit. 2

$\frac{4}{4}$

198 $\frac{4}{4}$

24

Bar. Sax. 2

ff marcato

Bar. Sax. 1

ff marcato

Perc. 1

sub.pp

Perc. 2

sub.pp

$\frac{4}{4}$

$\equiv$

209 **26** $\frac{4}{4}$

Bar. Sax. 2 *f*

Bar. Sax. 1 *f*

Perc. 1 *sub. pp*

Perc. 2 *sub. pp*

215 **27** **3** **28**

Bar. Sax. 2 *ff*

Bar. Sax. 1 *ff*

Tbne. 1.2 *ff*

Tbne. 3.4 *ff*

Pno. 2 *ff*

Synth. *ff*

Perc. 1 *f* *p* *ff marcato* *sub. pp*

Perc. 2 *f* *p* *ff marcato* *sub. pp*

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit. *ff*

220

Bar. Sax. 2

Bar. Sax. 1

Perc. 1

Perc. 2

224 $\frac{4}{4}$

Bar. Sax. 2

Bar. Sax. 1

Perc. 1 *cresc.*

Perc. 2 *cresc.*

228 $\frac{3}{4}$ [29]

Bar. Sax. 2

Bar. Sax. 1

Tbne. 1.2 *ff* *1- tenuto mf* *non dim.*

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

Pno. 1 *ff*

Pno. 2 *molto f* *ad lib. ff (loco)*

Synth. *molto f*

Perc. 1 *f* *p* *metal* *l.v.* *sfz*

Perc. 2 *f* *p*

Guit. 1 *ff* *molto f* *molto f*

Guit. 2 *ff* *molto f* *molto f*

Bass Guit. *ff* *molto f*

235 30

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

mf legato

più leggero

mf legato

più leggero

mf legato

mf legato

mf legato

f

strings

mf

più leggero

più leggero

(ad lib. with guit. 1)

4/4

4/4

4/4

4/4

240 $\frac{4}{4}$

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

-guur, die straal en lijn voor - stelt, her - leid

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

244 45

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

tot vol strekt heid van eer ste

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

3/4

3/4

3/4

3/4

248

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

mf

a 2.

mf

sim.

ff legatiss.

or de.

don't hurry

ff molto deciso

(divide over 2 hands)

non ad lib.

f legato

sim.

ff legato

non ad lib.

ff legato

254 $\frac{4}{4}$

Fl. 1 $\frac{4}{4}$

Fl. 2,3 $\frac{4}{4}$ a2

A. Sax. 1,2 $\frac{4}{4}$ a2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2 $\frac{4}{4}$

Tpt. 3,4 $\frac{4}{4}$

Tbne. 1,2 $\frac{4}{4}$ (a2)

Tbne. 3,4 $\frac{4}{4}$

Fern. V.

Pno. 1 $\frac{4}{4}$

Pno. 2 $\frac{4}{4}$

Synth. $\frac{4}{4}$

Perc. 1 $\frac{4}{4}$

Perc. 2 $\frac{4}{4}$

Guit. 1 $\frac{4}{4}$

Guit. 2 $\frac{4}{4}$

Bass Guit. $\frac{4}{4}$

258 32

Fl. 1 $\frac{3}{4}$ *f* *legatissimo*

Fl. 2, 3 *a 2* *f* *legatissimo*

A. Sax. 1, 2 *a 2*

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2 $\frac{3}{4}$ *open* *f* *legatissimo*

Tpt. 3, 4 *open* *f* *legatissimo*

Tbne. 1, 2 *b₂* *V*

Tbne. 3, 4 *b₂* *V*

Fem. V. *f* *legatissimo*
Zij ka-rak-te-ri-zcert de ver-

Pno. 1 $\frac{3}{4}$ *cresc.* *più f non stacc.*

Pno. 2 *cresc.* *più f non stacc.*

Synth. *legatissimo*

Perc. 1 *hi-hat + bass drum* $\frac{3}{4}$ *drumming ad lib.* *mf*

Perc. 2 *2 cymbals on the head* *mf*

Guit. 1

Guit. 2

Bass Guit.

263

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2 (a 2)

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fern. V. (a 2) *non V*

-hou - ding der vol - strekt - he - den van eer - ste or - de

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

50

268

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

als een vol - strekt rech - te - hoe - ki - ge ver - hou - ding, een "kruis" - ver - hou - ding.

ossia

rech - te - hoe - ki - ge,

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

272

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

3
4

a 2

ff espr.

ff espr.

ff espr.

marcato espr.

marcato espr.

non dim.

solo molto f

ff

ad lib.

legato

ff sempre

ff

ff

ff

276

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

ff espr.

ff espr.

ff espr.

legato

legato

(a 2)

280

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

pesante

pesante

marcato

cresc.

clear

clear

clear

clear

54

284

34

3/4

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

mp

p

dim.

molto marcato (soli)

molto marcato

dim.

dim.

molto marcato (soli)

p

p

289

Fl. 1

Fl. 2,3

Tbne. 1,2

Tbne. 3,4

Pno. 1

Pno. 2

Bass Guit.

p

(p)

(f)

(f)

(f)

The musical score for measures 289-294 of "The Sound of Silence" features a complex orchestration. The woodwinds (Flutes 1, 2, and 3; Trombones 1, 2, 3, and 4) play sustained notes, with the first two flutes and first two trombones marked *p* and the latter two marked *(p)*. The piano accompaniment (Piano 1 and 2) and bass guitar play a rhythmic pattern of eighth and sixteenth notes, marked *(f)*. The score is written for a full orchestra and includes dynamic markings such as *p*, *(p)*, and *(f)*.

4/4

296

Fl. 1

Fl. 2,3

Tbne. 1,2

Tbne. 3,4

Pno. 1

Pno. 2

Bass Guit.

molto marcato e preciso

molto marcato e preciso

molto marcato e preciso

3/4

4

302 $\frac{3}{4}$

Pno. 1

Pno. 2

Bass Guit.

(8^{va})

307 35 $\frac{4}{4}$

Pno. 1

Pno. 2

Perc. 1

Perc. 2

Bass Guit.

(8^{va})

drumset + snares *tr* + cymbal

f

sol

drumset + snares *tr* + cymbal

f

sim. molto stacc.

313 $\frac{3}{4}$

Pno. 1

Pno. 2

Bass Guit.

318 $\frac{3}{4}$

Pno. 1

Pno. 2

Bass Guit.

non stacc.

non stacc.

non stacc.

(8^{va})

340 37

Fl. 1 *molto f*

Fl. 2, 3 *molto f*

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

De ze fi guur

Pno. 1 *f leggiero*

Pno. 2 *f non ad lib.*

strings *f legato*

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit. *f leggiero*

344

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

is we zen

non arp.

3/4

348 *sempre legato* **37a**

Fl. 1 *sempre legato*

Fl. 2,3 *sempre legato* *non dim.*

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2 *non dim.*

Tpt. 3,4 *non dim.*

Tbne. 1,2

Tbne. 3,4 *ff*

Fem. V. *-lijk* *o* *-pen.* *(a 2)* *non dim.*

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit.

354 *to Picc.* $\frac{4}{4}$ *lunga*

Fl. 1 *lunga*

Fl. 2, 3 *lunga*

A. Sax. 1, 2 *lunga*

T. Sax. 1 *lunga*

T. Sax. 2 *lunga*

Bar. Sax. *lunga*

Tpt. 1, 2 *lunga*

Tpt. 3, 4 *lunga*

Tbne. 1, 2 *lunga* *molto marcato*

Tbne. 3, 4 *lunga* *molto marcato*

Fem. V. *lunga*

Pno. 1 *lunga*

Pno. 2 *lunga*

Synth. *lunga*

Perc. 1 *pesante* $\frac{4}{4}$ *f* *lunga*

Perc. 2 *lunga*

Guit. 1 *lunga*

Guit. 2 *lunga*

Bass Guit. *lunga*

Piccolo

359

Picc. *f legato*

Fl. 2.3 *f legato*

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2 *a 2*

Tbne. 3.4

Fem. V.

Pno. 1 *f pesante*

(Sw.)

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit. *f pesante*

3
4

3
4

3
4

3
4

364

Picc.

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

Pno. 1

più f

(8+)

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

più f

369

Picc. *f espr.*

Fl. 2,3 *f espr.*

A. Sax. 1,2 *1^o marcato non stacc. più f meno f*

T. Sax. 1 *non stacc. più f meno f*

T. Sax. 2 *non stacc. più f meno f*

Bar. Sax. *non stacc. più f meno f*

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2 *a 2 molto f*

Tbne. 3,4 *a 2 molto f*

Fem. V.

Pno. 1 *(34)*

Pno. 2 *molto f*

Synth. *molto f*

Perc. 1 *f drumming ad lib. snare + hi-hat*

Perc. 2 *bass drum, non ad lib.*

Guit. 1 *molto f*

Guit. 2 *molto f*

Bass Guit.

[illegible]

379

Picc. *tenuto mf* *non dim.* *to Flute*

Fl. 2.3 *tenuto mf* *non dim.*

Tpt. 1.2 *a 2* *non dim.*

Tpt. 3.4 *non dim.*

Tbne. 1.2 *molto f* *non dim.*

Tbne. 3.4 *non dim.*

Pno. 1 *f*

Pno. 2 *f*

Synth. *f*

upr. piano *behind the audience* *f* *sim.*

Perc. 1

Perc. 2 *(8va)*

Guit. 1

Guit. 2

Bass Guit. *f*

385

upr. piano

388

upr. piano

$\frac{3}{4}$

392

upr. piano

cresc.

$\frac{4}{4}$

397

upr. piano

sim.

$\frac{4}{4}$

400

upr. piano

$\frac{3}{4}$

403

upr. piano

$\frac{3}{4}$

407

Voice

(Female dancer's voice) spoken:

In die da-gen kwam er be-richt van Piet Mondriaan,

(english)

In those days Piet *) Mon-dri-aan sent a message

upr. piano

410 $\frac{4}{4}$

Voice dat hij in Holland was en niet naar Pa-rijs terugkon. Mevrouw

(english) that he was in Holland and that he could n't re-turn to Pa-ris. Mrs.

upr. piano

413

Voice Han-naert vroeg hem te lo-ge-ren en toen ik op een mid-dag

(english) Han-naert *) in-vit-ed him to stay and when one af-ter-noon

upr. piano

415 $\frac{3}{4}$

Voice bin-nen-kwam, zat hij bij haar aan ta-fel. Hij maak-te een merk-waar-di-ge in-druk op me

(english) I came round, he was sit-ting with her at ta-ble. He made a strange im-pres-sion up-on me be-

upr. piano $\frac{3}{4}$

417 $\frac{3}{4}$

Voice door zijn aar-ze-len-de ma-nier van spre-ken en het ner-veu-ze trek-ken met zijn mond.

(english) -cause of his he-si-tat-ing way of speak-ing and the ner-vous twitch-ing of his mouth.

upr. piano $\frac{3}{4}$

*) 'Ha(r)nard'

420

Voice

In de zo-mer van ne-gen-tien-vijf-tien is hij in La-ren ge-ble-ven en huur-de een klein a-te-lier aan de

(english)

In the sum-mer of nine-teen-fif-teen he stayed in La-ren *) and rent-ed a small a-te-lier in the

upr. piano

423

Voice

Nool-se weg. 's Avonds gingen we vaak naar Hamdorf omdat Piet dol op dansen was. Wan-

(english)

Nool-se **) street. In the evenings we would go to Ham-dorf ***) because Piet loved dancing. When

upr. piano

sim.

426

Voice

-neer hij met een (liefst héél jong) meis-je had af-ge-spro-ken, was hij veel-baar in een goed hu-meur.

(english)

e-ver he made a date (pre-fe-ra-bly with a ve-ry young girl) he was no-ti-cea-bly good hu-moured.

upr. piano

428

Voice

Hij danste rechtop met zijn hoofd schuin naar boven en maakte

(english)

He danced with a straight back looking upwards as he made

upr. piano

*) a as in 'why' **) 'Knowlse' ***) as in German.

430

3/4

Voice "ge - sti - leer - de" pas-sen. De La-ren-se ar-ties-ten had-den hem dan ook spoe-dig de

(english) his "sty-lized" dance-steps. The ar-tists in La-ren soon be-gan to call him the

upr. piano *leggiere*

41

433

A. Sax. 1.2 *stacc.*

T. Sax. 1 *mf stacc.*

T. Sax. 2 *mf stacc.*

Bar. Sax. *mf stacc.*

Voice "dan-sen-de ma-don-na"ge-doopt! In '29 was ik een

(english) "danc - ing ma-don-na"! One af-ter-noon in twen-ty-nine I

upr. piano *sempre sfz e stacc.*

437

4/4

Voice mid-dag bij hem in Pa-rijs en trof de Hoy-acks op zijn a-te-lier. Na een tijd-je zet-te hij,

(english) was with him in Pa-ris and met the Hoy-acks *) in his a-te-lier. Af-ter a while, with-out say-ing

upr. piano *sim.*

440

Voice zon-der iets te zeg-gen, een klein gram-mo - foon-tje aan (dat pre-cies zó als een

(english) a - ny-thing, he put on a small gra-mo-phone (which stood as a

upr. piano

*) as in German.

442 *legato*

Fl. 1 *p legato*

Fl. 2.3 *p*

strings *p legato*

Synth. *p legato*

Voice

zwart vlak-je op een wit ta-fel-tje on-der een schil-de-rij stond, dat het er de voort-zet-ting van leek) en be-gon

(english)

black spot on a small white table un-der a painting of which it seemed to be the ex-ten-sion) and be-gan

upr. piano

445 *3/4*

Voice

rus-tig en af-ge-me-ten met mevrouw Hoy-ack door het a - te-lier te stappen(!)

(english)

qui-et-ly and stiff-ly, with Madam Hoy-ack to step a-round the a - te-lier(!)

Perc. 1 *mf* boom tick-a

Perc. 2 *mf* *mp*

upr. piano *quasi f meno stacc.*

449

Voice

(english)

Perc. 1 hi-hat boom chick *sim.* *the same as 2°* *mp*

Perc. 2

upr. piano *cresc.*

42

452

Fl. 1

Fl. 2.3

Tbne. 1.2

Tbne. 3.4

Synth.

Voice

(english)

Perc. 1

Perc. 2

upr. piano

p

pp

mf

mf

mf stacc.

Ik nodigde hem uit om nog eens als van-ouds ergens samen te gaan e-ten(.)

I invited him to dine with me as we used to do in the old days(.)

455

Fl. 1

Fl. 2.3

A. Sax. 1.2

Synth.

Voice

(english)

upr. piano

pp

p

Lop-end op de Bou-le-vard Ras-pail had ik in-eens het ge-voel dat hij klei-ner was ge-wor-den.

Walk-ing on the Bou-le-vard Raspail sud-den-ly I had the feel-ing that he had shrunk.

458

A. Sax. 1.2

Synth.

Voice

(english)

t
upr. piano

3/4 43

moderato

f

p

t Was een vreem-de ge-waar-wor-ding. In de mé-tro-na-men we af-scheid; toen we het fluit-je hoorden leg-de hij

It was a strange sen-sa-tion. In the me-tro we said good-bye; when we heard the whis-tle he placed

462

Fl. 1

Fl. 2.3

Synth.

Voice

(english)

upr. piano

pp

pp

mp

e-ven zijn hand in mijn arm en om-hels-de me. Ik zag hem lang-zaam naar de uit-gang lo-pen, zijn hoofd e-nigs-zins op-

his hand on my arm and embraced me. I saw him slow-ly walking to the ex-it, his head slight-ly

[illegible]

44

Fl. 1

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

metal

bass drum

vibraphone

ff

molto f

f ma non troppo

legatissimo

non dim.

...een

kruis - ver - hou - ding.

[illegible]

485

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

a2

sim.

3
4

non ad lib.

3
4

3
4

46

489

Fl. 1

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

a 2

f

De - ze fi - guur is we - zen - lijk "o - pen".

non ad lib.

ad lib.

non ad lib.

ad lib.

non ad lib.

strings

f non legato

sim.

495 $\frac{4}{4}$ 47

Fl. 1

Fl. 2.3

A. Sax. 1.2 *a 2* *f* *a 2 espr. legato* *mf*

T. Sax. 1 *f*

T. Sax. 2 *f*

Bar. Sax.

Tpt. 1.2 *ff*

Tpt. 3.4 *ff*

Tbne. 1.2

Tbne. 3.4

Fem. V. *a 2* *f* *legatissimo*
Wij kun-nen haar trek-ken dóór-trek-ken naar al - le zij-den zoo-ver wij wil - len,

Pno. 1 *ff* *marcato* *mp* *cresc.*

Pno. 2 *ff*

Synth.

Perc. 1 *ff*

Perc. 2 *drumset* *tr* *hi-hat*

Guit. 1

Guit. 2

Bass Guit. *ff*

500 **48**

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2 *muted legato*

Tpt. 3.4 *f*

Tbne. 1.2

Tbne. 3.4

Fem. V.
zon - der haar we - zen - lijk ka - rak - ter te ver -

Pno. 1 *ff*

Pno. 2

Synth. *strings f legato*

Perc. 1

Perc. 2 *drumming ad lib. snare + hi-hat*
bass drum mfp sempre leggiero, non f, non ad lib.

Guit. 1

Guit. 2

Bass Guit. *f*

3/4

504

Fl. 1

Fl. 2

Fl. 3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

-an - de - ren, en hoe ver wij de trek -

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

cymbal (head)

sim.

508 $\frac{4}{4}$

Fl. 1

Fl. 2

Fl. 3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2 $\text{a} 2$ $\frac{4}{4}$

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V. -ken dier fi-guur ook dóór - trek-ken, zij krijgt daar-door nooit een "om -

Pno. 1 $\frac{4}{4}$

Pno. 2

Synth.

Perc. 1 $\frac{4}{4}$ *sim.*

Perc. 2 hi-hat bass drum

Guit. 1

Guit. 2

Bass Guit.

[illegible]

3
516 4 50

Fl. 1

Fl. 2

Fl. 3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bár. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

mf molto stacc.

ff

ff

ff

ff

mf molto stacc.

mf molto stacc.

hi-hat

p

drumset

f

84

51

FL. 1

FL. 2

FL. 3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Fem. V.

zij is ge - heel en we - zen - lijk "on - be - grensd",

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

521

4/4

più f

più f

più f

più f

open

open

4/4

4/4

leggiere

f p f

525

Fl. 1 *cresc.* *marcato*

Fl. 2 *cresc.* *marcato*

Fl. 3 *cresc.* *marcato*

A. Sax. 1.2 *2° marcato* *cresc.*

T. Sax. 1 *cresc.*

T. Sax. 2 *cresc.*

Bar. Sax. *cresc.*

Tpt. 1.2 *a 2* *cresc.* (a 2)

Tpt. 3.4 *cresc.*

Tbne. 1.2

Tbne. 3.4

Fem. V. en daad - wer - ke - lijk on - be - grensd: zij sluit al - le be - gren -

Pno. 1

Pno. 2

Synth. *cresc.*

Perc. 1

Perc. 2 *p* *sim.* *cresc.*

Guit. 1

Guit. 2

Bass Guit.

529 *to Picc.* **3**/**4** *Picc.* **4**/**4** *rit.* **3**/**4** *HEAVY (meno mosso)*

Fl. 1 *ff* *a 2* *ff*

Fl. 2,3 *ff* *a 2* *ff*

A. Sax. 1,2 *ff* *a 2* *f* *ff* *f*

T. Sax. 1 *ff* *f* *ff* *f*

T. Sax. 2 *ff* *f* *ff* *f*

Bar. Sax. *ff* *f* *ff* *f*

Tpt. 1,2 *ff* *open* *p* *ff*

Tpt. 3,4 *ff* *p* *ff*

Tbne. 1,2 *f* *a 2* *f*

Tbne. 3,4 *f* *a 2* *f*

Fem. V. *-zing uit.*

Pno. 1 *ff*

Pno. 2 *ff*

Synth. *p cresc.* *ff*

Perc. 1 *drumset*

Perc. 2 *head cymbal* *head cymbal* *f* **)*

Guit. 1 *f*

Guit. 2 *f*

Bass Guit. *f*

**) Rock drumming ad lib. (bass drum, hi-hat and cymbal).*

**) (ad lib. col 1st)*

534

Picc. *più f*

Fl. 2.3 *più f*

A. Sax. 1.2 *2^a*

T. Sax. 1 *1^a*

T. Sax. 2

Bar. Sax.

Tpt. 1.2 *a 2*

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4 *a 2* *(f)*

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1 *sim.*

Perc. 2 *sim.*

Guit. 1 *ff*

Guit. 2 *ff*

Bass Guit.

538

Picc. $\text{a } 2$

Fl. 2.3

A. Sax. 1.2 1^{st} 2^{nd} 1^{st} 2^{nd}

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2 $\text{a } 2$

Tpt. 3.4

Tbne. 1.2 $\text{a } 2$ $(b^{\flat})$ $\text{a } 2$ ff

Tbne. 3.4 $\text{a } 2$ ff

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1 *non ad lib.*

Perc. 2 *non ad lib.*

Guit. 1 *stacc.* ff *stacc.*

Guit. 2 ff

Bass Guit.

542 $\frac{4}{4}$

Picc. $\frac{4}{4}$ *a 2* *to Flute (Picc. ad lib.)* *accel. al*

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

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

Tpt. 3.4

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

Tbne. 3.4 $\frac{4}{4}$ *a 2*

Fem. V.

Pno. 1 $\frac{4}{4}$ *ff*

Pno. 2 $\frac{4}{4}$ *ff*

Synth.

Perc. 1 $\frac{4}{4}$ *ff* *+ hi-hat* *cymbal*

Perc. 2 $\frac{4}{4}$ *ff* *+ hi-hat* *cymbal*

Guit. 1 *legato*

Guit. 2 *legato*

Bass Guit. *ff*

54 Tempo 1^o

546

Fl. 1

Fl. 2, 3

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2

Tpt. 3, 4

Tbne. 1, 2

Tbne. 3, 4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

f

a 2

meno f

mf leggiero

f *legatissimo*

ad lib.

f *sim.*

f *legatissimo*

rock drumming ad lib.
stick on skin, doubled on hi-hat

cymbals

etc. ad lib. + bass drum

non troppo f

f legato

legatissimo

3/4

Om - dat die fi - guur ge - heel van - zelf uit on - ze be - grip - voor - stel - ling

550

Fl. 1 *sempre legato*

Fl. 2.3 *sempre legato*

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4 *a 2*

Tbne. 1.2

Tbne. 3.4

Fem. V.

ge - bo - ren wordt, ka - rak - te - ri - zeert zij de be - grip - voor - stel - ling van

Pno. 1 *non ad lib.*

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

555

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

vol - strek - te te - gen - dee - len van eer - ste or -

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

meno f

meno f

559

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

-de, als een be - grip - voor stel - ling van het we -

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

2 cymbals

Guit. 1

Guit. 2

Bass Guit.

3/4

3/4

3/4

563

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Fem. V.

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

-zen - lijk "o - pe - ne", het we - zen - lijk en daad - wer - ke - lijk "on - be -

non ad lib.

cymbals

577 a 2

Tbne. 1.2 *ffz* *sim.*

Tbne. 3.4 *ffz* *sim.*

Pno. 1 *ffz* *sim.*

Pno. 2 *ffz* *sim.*

Synth. *ffz* *sim.*

Perc. 2 *sim. (or heavy metal)*

Guit. 1 *ffz* *sim.*

Guit. 2 *ffz* *sim.*

Bass Guit. *ffz* *sim.*

4/4

584 a 2

Tbne. 1.2 *ffz* *sim.*

Tbne. 3.4 *ffz* *sim.*

Pno. 1 *ffz* *sim.*

Pno. 2 *ffz* *sim.*

Synth. *ffz* *sim.*

Perc. 2 *sim. (or heavy metal)*

Guit. 1 *ffz* *sim.*

Guit. 2 *ffz* *sim.*

Bass Guit. *ffz* *sim.*

4/4

591 Piccolo

Picc. *f*

Fl. 2.3 *f*

A. Sax. 1.2 *1- soprano ad lib. legato*
non troppo f legato

T. Sax. 1 *non troppo f*

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2 *1^o marcato*
molto f sempre

Tbne. 3.4 *molto f sempre*

Pno. 1 *melody marcato*
molto f sempre

Pno. 2 *molto f sempre*
legato

Synth. *molto f sempre*

Perc. 1

Perc. 2

Guit. 1 *legato*
molto f sempre

Guit. 2 *legato*
molto f sempre

Bass Guit. *legato*
molto f sempre

f

599

Picc.

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Pno. 1

(8va).....

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

legato sempre

legato sempre

non arpegg.

a 2

non arpegg.

3
4

3
4

3
4

607

Picc.

Fl. 2.3

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2

Tpt. 3.4

Tbne. 1.2

Tbne. 3.4

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

58

sempre legato

molto f

molto marcato

ff

molto marcato

ff

molto marcato

ff

cresc.

99

614 59 $\frac{3}{4}$

Picc. $\frac{3}{4}$

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2 $\frac{3}{4}$ a 2 *molto f*

Tpt. 3,4 a 2 *molto f*

Tbne. 1,2 a 2 *meno f*

Tbne. 3,4 *meno f*

Pno. 1 $\frac{3}{4}$

(Bw) Pno. 2

Synth.

Perc. 1 $\frac{3}{4}$

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

620

meno legato

Picc.

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Pno. 1

(8va)

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

625

Picc. *sim.*

Fl. 2.3 *sim.*

A. Sax. 1.2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1.2 *1^o molto marcato* *no triplets!* *sim.*

Tpt. 3.4 *sim.*

Tbne. 1.2 *a 2* *sim.*

Tbne. 3.4 *sim.*

Pno. 1 *sim.*

Pno. 2 *(8=)* *sim.*

Synth. *sim.*

Perc. 1

Perc. 2

Guit. 1 *no triplets!* *sim.*

Guit. 2 *sim.*

Bass Guit. *sim.*

629 $\frac{3}{4}$ 60

Fl. 1 Flute f

Fl. 2,3 f

A. Sax. 1,2 a^2 ff

T. Sax. 1 ff

T. Sax. 2 ff

Bar. Sax. ff

Tpt. 1,2 a^2 ff mutes

Tpt. 3,4 a^2 ff mutes

Tbne. 1,2 ff a^2 legato

Tbne. 3,4 ff legato

Pno. 1 ff

Pno. 2 ff f

Synth.

Perc. 1 f

Perc. 2 gong or heavy metal f *l.v.*

Guit. 1 ff f

Guit. 2 ff f

Bass Guit. f

635

Fl. 1

Fl. 2,3

A. Sax. 1,2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1,2

Tpt. 3,4

Tbne. 1,2

Tbne. 3,4

Pno. 1

Pno. 2

Synth.

Perc. 1

Perc. 2

Guit. 1

Guit. 2

Bass Guit.

(f)

(f)

(f)

(f)

legato

legato

strings

f

heavy metal

vibes + Glockenspiel ad. lib

f

legato

legato

652 62 $\frac{3}{4}$ *marcato* *non rit., non dim.*

Fl. 1

Fl. 2, 3 *2^e marcato* *normal* *2^e marcato*

A. Sax. 1, 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Tpt. 1, 2 *muted* $\frac{3}{4}$ *non rit., non dim.*

Tpt. 3, 4 *f* *muted*

Tbne. 1, 2

Tbne. 3, 4

Pno. 1 $\frac{3}{4}$ *non rit., non dim.*

Pno. 2 *mf*

Synth. *legato*

Perc. 1 $\frac{3}{4}$

Perc. 2 *(8va)*

Guit. 1

Guit. 2

Bass Guit.