

narrow | numerous
I-VI

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2016-2018

fluit
viool I

klarinet
viool II
altviool

cello
piano
 slagwerk - 2 cowbells (gedempt)
3 woodblocks

3 grote houten simantra's
1 floortom
1 grote trommel

flute
violin I

clarinet
violin II
viola

cello
piano
percussion - 2 cowbells (gedempt)
3 woodblocks

3 big wooden simantras
1 floortom
1 bass drum

fluit

krachtige maar beheerde aanzet, die een nauwe cluster van natuurlijke boventonen aanspreekt. De pijl geeft een vloeiende overgang aan tussen de verschillende boventonen



flute

forceful but controlled attack, producing a narrow band of natural harmonics. The arrow indicates a transition between the different sounding overtones

tongue ram



tongue ram

tongue slap, kan naar believen afgewisseld worden met een lip pizzicato



tongue slap, can be combined lip pizzicato at the players discretion

klarinet

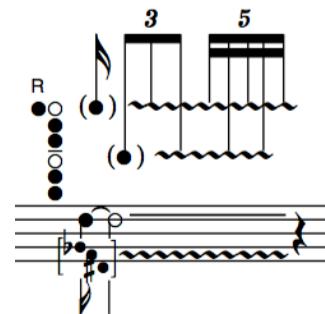
tongue slap



clarinet

tongue slap

triller op de gegeven vingerzetting, de genoteerde toonhoogtes gegeven voorspellen slechts bij benadering het klinkend resultaat.



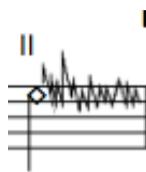
trill on the given fingering; the notated pitches only approximate the sounding result.

strikers

pizzicato op de genoteerde snaar. de linkerhand dempt, zodat er geen duidelijke toonhoogte weerklankt.

In passages waar deze speeltechniek veel voorkomt is het aanbevolen de plaats waar de linkerhand dempt te verschuiven.

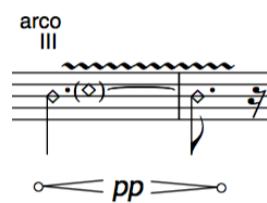
energiek glissando op boventonen, beginnend op de genoteerde boventoon.



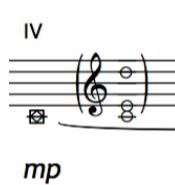
circular bowing; de strijkstok maakt een cirkel over de snaren vanuit een kleine beweging vanuit de pols. zowel ritmisch als qua toonhoogte wordt het klinkende resultaat enigzins onvoorspelbaar.



"piano" triller op boventonen; til allebei de vingers afwisselend op zodat zoveel mogelijk verschillende boventonen tot klinken komen.



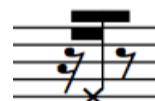
multiphonic; de genoteerde toonhoogte geeft de positie van de linkerhand aan, de tonen tussen haakjes het klinkend resultaat

**piano**

speel een willekeurige boventoon op de genoteerde noot.



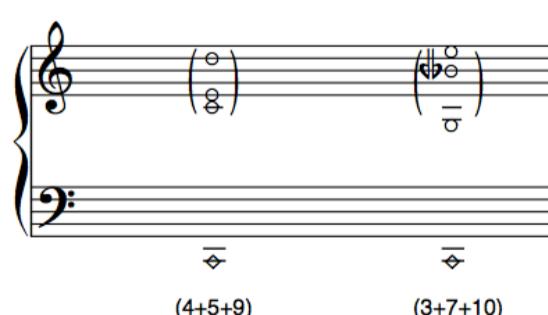
speel de genoteerde snaar, terwijl de andere hand de snaar dempt



multiphonic; bestaande uit de 4e, 5e & 9e partiaal



deze twee multiphonics dienen van te voren gemarkerd te worden op de snaar:

**strings**

pizzicato on the notated string, left hand mutes, no clear pitch audible. in passages where this playing technique recurs please change the position of the lefthand

energetic glissando on overtones, starting from the notated harmonic.

circular bowing; starting from a small movement in the wrist the bow describes a circle over the strings. both the resulting rhythm and the sounding pitch are somewhat unpredictable.

'piano' trill between harmonics; lift both fingers alternately as fast as possible for different overtones to sound

multiphonic; notated pitch indicates left hand placement, bracketed pitches the sounding result

piano

play any overtone on the notated note.

play the notated string while the other hand mutes it inside the piano

multiphonic; consisting of the 4th, 5th & 9th partial

these two multiphonics need to be marked on the string in advance:

partituur in C

♩ 60

3

fluit

viool I

2 5 4 4 4

klarinet

viool II

II/III III/IV

2 5 4 4

altviool

II/III I/II

2 5 4 4

cello

piano

slagwerk

p mfp pp

p mf p

p mf p

p

bekkens

p mfp p

This musical score page contains six staves of music for various instruments. The instruments are: flute, violin I, clarinet, violin II, alto violin, and cello. The piano and percussion (slagwerk) are also present but have no visible musical notation on this page. The score includes dynamic markings such as *p*, *mf*, *mp*, and *pp*. Performance instructions like 'bekkens' are also present. The page is numbered 2 at the top left. Measure numbers 3, 4, and 5 are indicated above the clarinet and alto violin staves respectively. Measure 3 for the flute and violin I features a wavy line and a circled '1'. Measure 4 for the flute and violin I features a circled '1'. Measure 5 for the flute and violin I features a circled '1'. Measure 4 for the clarinet features a circled 'F'. Measure 5 for the clarinet features a circled 'F'. Measure 4 for the alto violin features a circled 'G#'. Measure 5 for the alto violin features a circled 'I/II'. Measure 4 for the cello features a circled '3'. Measure 5 for the cello features a circled '3'.

8

fluit

viool I

klarinet

viool II

altviool

cello

piano

slagwerk

Dynamic markings: *mp*, *p*, *pp*, *3*, *G# (o) ~*, *F#*.

Performance instructions: *3*, *G# (o) ~*, *F#*.

13

fluit

violin I

klarinet

violin II

altviolin

cello

piano

slagwerk

3 5 4
4 4 4

G#

II III II/III III/IV

mf f 3 p mp 3 pp p

3 5 4
4 4 4

III II I II/III II/III

mf f 3 p mp 3 pp p

3 5 4
4 4 4

mf f 3 p mp 3 pp p

3 5 8vb 8vb (3+7+10) 8vb bekvens

simantra

mf f p mp pp

18

fluit

viool I

klarinet

viool II

altviool

cello

piano

15

slagwerk

Measure 18 (Flute, Clarinet, Cello, Piano, Percussion):

- Flute: eighth-note patterns with dynamics *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*.
- Clarinet: eighth-note patterns with dynamics *mp*, *p*, *mp*, *p*, *mp*, *p*, *p*.
- Cello: eighth-note patterns with dynamics *mp*, *pp*, *mp*, *pp*.
- Piano: eighth-note patterns with dynamics *mp*, *pp*.
- Percussion (Slagwerk): eighth-note patterns with dynamics *mp*, *pp*.

Measure 15 (Piano, Percussion):

- Piano: eighth-note patterns with dynamics *mp*, *pp*.
- Percussion (Slagwerk): eighth-note patterns with dynamics *mp*, *pp*.

23

fluit

violin I

klarinet

violin II

altviolin

cello

piano

slagwerk

15

simantra

bekkens

Flute part: Measures 23-25. Measure 23: Dynamics f, p, mf, mp. Measure 24: Dynamics f, p, mf, mp. Measure 25: Dynamics f, p, mp. Measure 26: Dynamics f, p, mp.

Violin I part: Measures 23-26. Measure 23: Dynamics f, p, mf, mp. Measure 24: Dynamics f, p, mf, mp. Measure 25: Dynamics f, p, mp. Measure 26: Dynamics f, p, mp.

Clarinet part: Measures 23-26. Measure 23: Dynamics mf, p, f, mp. Measure 24: Dynamics f, p, mp. Measure 25: Dynamics f, p, mp. Measure 26: Dynamics f, p, mp.

Violin II part: Measures 23-26. Measure 23: Dynamics f, p, mp. Measure 24: Dynamics f, p, mp. Measure 25: Dynamics f, p, mp. Measure 26: Dynamics f, p, mp.

Alto Violin part: Measures 23-26. Measure 23: Dynamics f, p, mp. Measure 24: Dynamics f, p, mp. Measure 25: Dynamics f, p, mp. Measure 26: Dynamics f, p, mp.

Cello part: Measures 23-26. Measure 23: Dynamics mp, p. Measure 24: Dynamics f, p, mp. Measure 25: Dynamics f, p, mp. Measure 26: Dynamics f, p, mp.

Piano part: Measures 23-26. Measure 23: Dynamics mp. Measure 24: Dynamics f. Measure 25: Dynamics mp. Measure 26: Dynamics mp.

Percussion part: Measures 23-26. Measure 23: Dynamics mp. Measure 24: Dynamics f. Measure 25: Dynamics mp. Measure 26: Dynamics p.

29

fluit

violin I

klarinet

violin II

altviolin

cello

piano

slagwerk

2 5 3 4

4 4 4 4

2 5 3 4

4 4 4 4

3 5 3 3

2 5 3 4

4 4 4 4

5 3

5 3

simantra

mf mp f p mf pp mf

34

fluit

violin I

4 4 5 3 4 4

clarinet

violin II

4 4 5 3 4 4

altviolin

4 4 5 3 3 4 4

cello

15

piano

4 4 5 3 3 4 4

slagwerk

8 8 5 5 5 5 5 5

39

fluit

ff

5

3

5

9

10

11

12

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1000

44

fluit

violin I

violin II

altviolin

cello

piano

slagwerk

mp

mf

II (recognizing all the movements of the body)

35

5 2 3 4

II/III II/III II/III II/III

4 4 4 4

mf p f mp 3 5 p 3 5 p p

II/II II/II II/II II/II



41

4

pp

II/III III/IV II/III I/II

4

pp

III/IV II/III III/IV I/II

pp

III (arm, side, nearness to someone)

transposing score

||| (arm, side, nearness to someone)

92

8

fluit

p

violin I

I/II 8va

5

5

5

5

3 4

4 R (c#) 4

klarinet Bb

pp o mp o p

violin II

I/II 3

pizz 3

arco I/II 5

pizz 3

arco III 5

arco III 5

altviolin

pp o mp o p

3 4

pizz 3

arco I II I 5

pizz 3

arco I II 5

arco I II 5

cello

pizz 3

arco III II I 5

p

piano

15

3 5 3 5 3 5 3 5

p

slagwerk

cowbells

woodblocks

simantra's

floor tom grote trommel

p

17

fl. *pp*

vln. I *pp*

4

4

kl. *pp*

vln. II *pizz* 5 *arco* 1 *pizz* 3 *arco* *pizz* 3 *arco* *pizz*

avl. *pp*

4

4

vc. *pp*

pno. *pp*

slw. *pp*

22

fl. (1) 3 7
mf pp f p

vln. I I/II IV II/III II/III
3 2 5 3 4
4 4 4 4

kl. 3
mf p f

vln. II arco 5 pizz
arco
3 mf p f mp p f

avl. pizz 3
arco III
3 mf p f mp p f

3 2 5 3 4
4 4 4 4

vc. 5 3
mf pp
mf mp mf

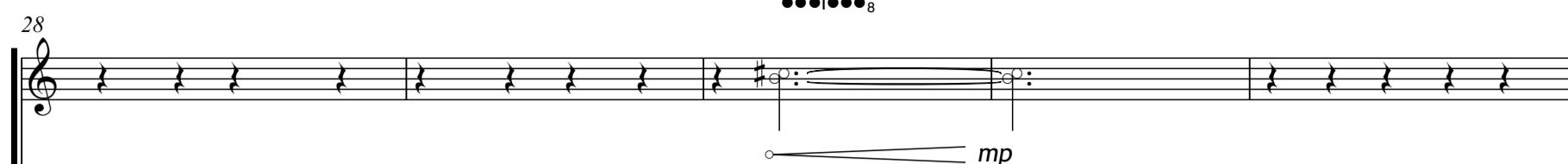
pno. 5 3
mp pp
mp

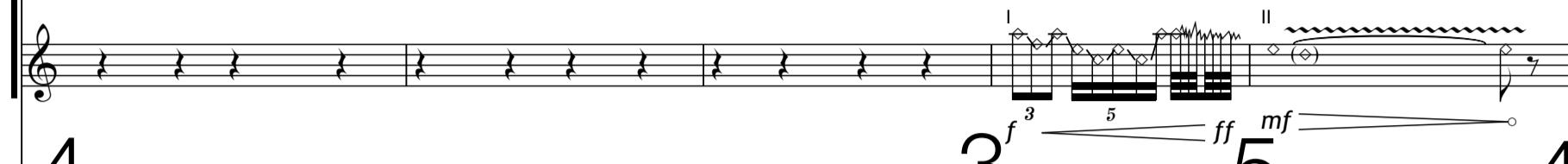
5 3
mf mp mf

5 3
mf mp mf

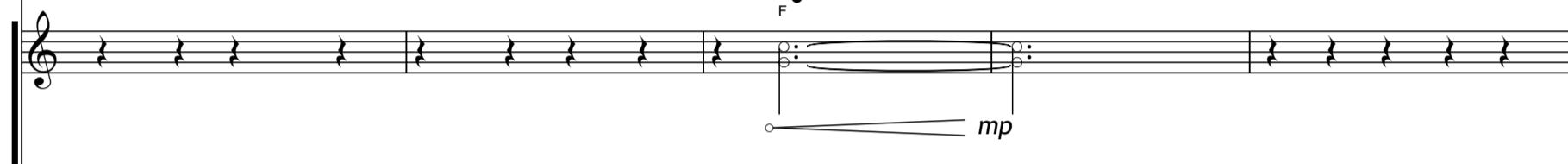
5 3
mf mp mf

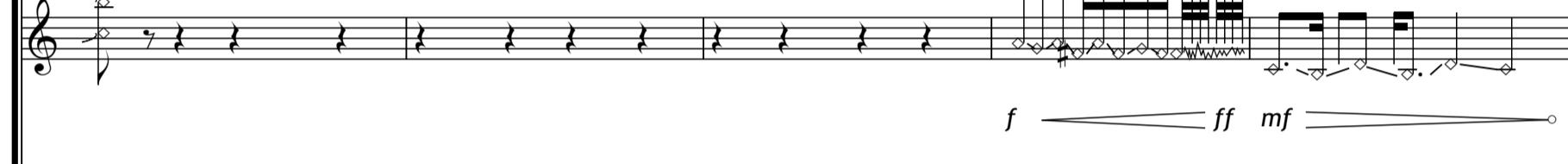
28

fl. 

vln. I 

4 4 4 4

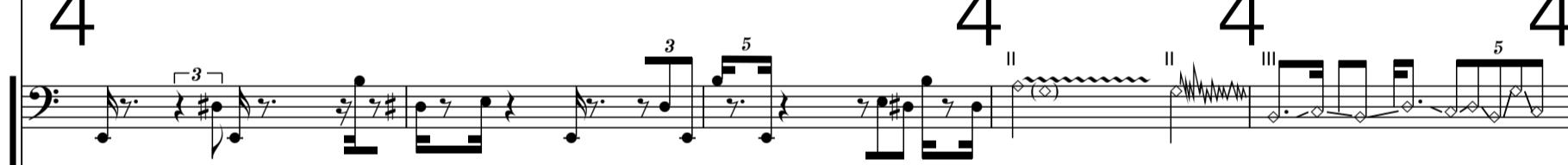
kl. 

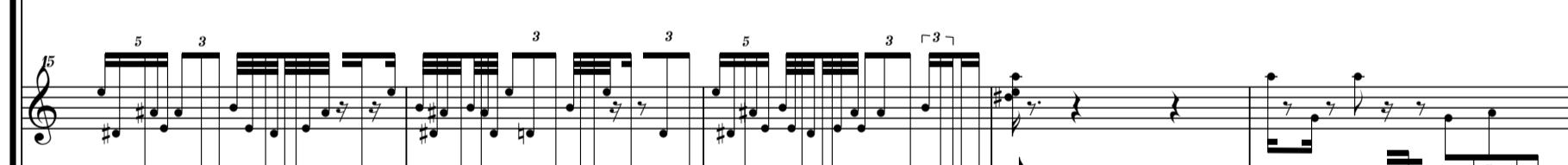
vln. II 

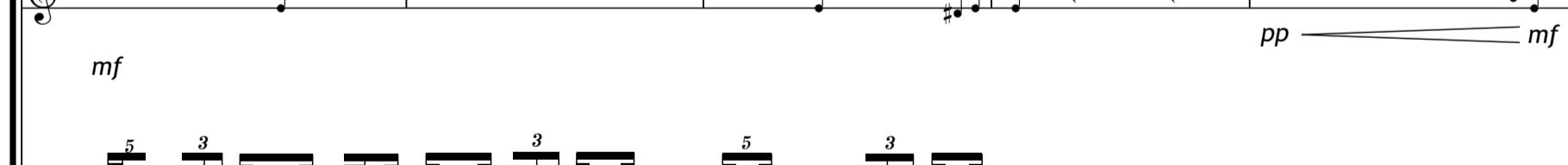
4 4 4 4

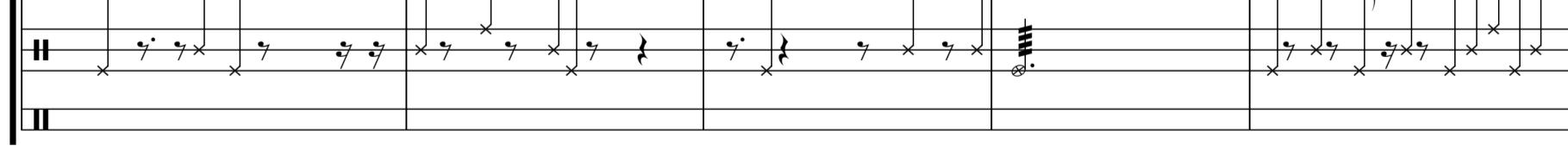
avl. 

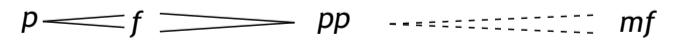
4 4 4 4

vc. 

15 

pno. 

slw. 

mf 

33

fl. *mf*

vln. I *f*

4

4

kl. *mf*

vln. II *f*

4

4

avl. *f*

vc. *f*

pno. *p*

15

slw. *mp* *p*

38

fl.

vln. I

kl.

vln. II

avl.

vc.

pno.

slw.

3 4

3 4

3 4

mf

mp

mp

Detailed description: The musical score for orchestra and piano is shown on page 8, starting at measure 38. The score includes parts for flute (fl.), violin I (vln. I), cello (kl.), violin II (vln. II), bassoon (avl.), and piano (pno.). The piano part is on the right. Measure 38 ends with a dynamic of 'mf' and measure 39 begins with a dynamic of 'mp'.

43

fl. 5 *ff* *mp* *p*

vln. I 5 *arco* *mp* *pizz* *arco* *f*

3 2 *ff* 5 4 *p*

4 4 *R* (•) (•) *E*

kl. *p* *f* *mf* *pp* *p* *f* *arco*

vln. II IV *p* *f* *mf* *pp* *p* *f* *arco*

avl. III *p* *f* *mf* *pp* *p* *f*

3 2 *5* *mf* *pizz* *3* *3* *f*

4 4 *4* *4* *4* *arco*

vc. III II I II III IV *ff* *p* *pizz* *5* *3* *f*

pno. 5 *p*

15

slw. 5 *f* *mf* *pp* *p* *f*

49

fl. 

vln. I 

3 5 4 4

kl. 

4 4

vln. II 

pizz arco

f <mf

avl. 

3 5 4 4

vc. 

mf

pno. 

mf pp

slw. 

f pp

54

fl. $\bullet\bullet\bullet|\bullet\bullet\bullet$ 8

p ff mf II III/IV III/IV II/III III/IV

vln. I III/IV

4^p 3 2^{ff} 5 4

4 4 4 4

4 4 4 4

kl. pp mf pp

vln. II pp mf pp

avl. pp II/III III/IV III/IV III/IV III/IV pp

4 3 2 5 4

4 4 4 4

vc. III/IV II/III III/IV 5 III/IV II/III pp

p ff mp

pno. p f mp

p f mp

slw. p

59

fl. *f* *p* *mf*

vln. I *f* I II IV I pizz *ff* *p* *mf*

4
4

kl. *mf* *ff*

vln. II *mf* IV 3 III 5 II pizz arco IV 3 II/III III ff *mf*

avl. *mf* pizz arco IV III II/III III pizz arco III IV *mf*

4
4

vc. *mf* IV III II I II III IV III IV III II

pno. *mf*

15

slw. *mf* *f* *ff* *mf*

69

fl. $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{smallmatrix}$

vln. I ff $\begin{smallmatrix} III \\ 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} III/IV \\ 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} II/III \\ 4 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} G\# \\ E \\ F\# \end{smallmatrix}$

kl. mf pp pp

vln. II mf p pp

avl. mf p pp

vcl. f p pp

pno. p

slw. f pp $bekkens$

74

fl. *pp* *f*

vln. I II/III *pp* III *f*

kl. G \sharp F \sharp *pp* *f*

vln. II *f*

avl. *f*

vc. *f*

pno. *f*

slw. simantra's *f*

IV (narrow, numerous)

IV (narrow, numerous)

64

fluit

4 *p* 3 *f* 5 4 *p f* *mf* *p — mp*

4 4 *III/IV* *arco* *I/II* *pizz* *arco* *I/II*

cello

3 5 *p f* *mf* *p — mp*

2

6

f *mp* *f* *p* *p* *mp* *p*

f *pizz* *arco* *pizz* *pizz* *arco* *p*

2

2

V (strange, alien, hostile; in the future)

↙ (strange, alien, hostile; in the future)

♩ 90

6

fl. *mp*

vln. I *pizz* I arco I/I 5 IV 3 5 II IV III *mp*

kl. 5 A F 3 *mp*

vln. II 5 IV 3 II III 5 III 3 *mf*

avl. arco II I pizz II III 3 *mf* 3 4

vc. I II III IV III III II III II I II III II III IV III II III II *mf*

pno. 3 5 3 5 3 5 *mf*

slw. 3 3 5 5 3 5 3 5 3 5 3 5 *mf*

♩ 60

fl. II

vln. I

3 2 4
4 4

kl.

vln. II

avl.

3 2 4
4 4

vc.

pno.

slw.

bekkens

Detailed description: The musical score page 3 consists of seven staves. The top staff is for the flute (fl. II), featuring a wavy line and dynamic markings f, p, and mp. The second staff is for violin I (vln. I), with a dynamic (p) and a 'st' instruction. The third staff contains the numbers 3, 2, 4 and 4, 4. The fourth staff is for the cello (kl.), with a dynamic ff and a 'st' instruction. The fifth staff is for violin II (vln. II), with a dynamic ff, p, and a 'st' instruction. The sixth staff is for the bassoon (avl.), with a dynamic ff and a 'st' instruction. The seventh staff contains the numbers 3, 2, 4 and 4, 4. The eighth staff is for the piano (pno.), with a dynamic f and mp. The ninth staff is for the snare drum (slw.), with a dynamic f and a 'bekkens' instruction. The score includes various performance techniques such as wavy lines, slurs, and grace notes.

4

17

fl.

vln. I

kl.

vln. II

avl.

vc.

pno.

slw.

3 5
4 4

IV

A

F

3

IV

3 5
4 4

I/II

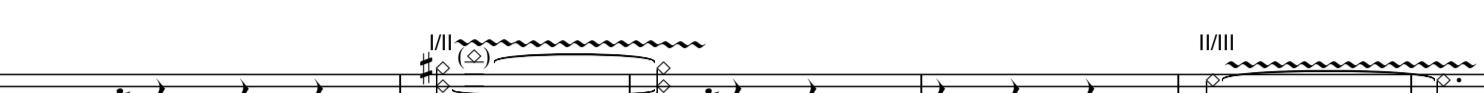
mf

pp

mf

simantra's

22

fl. 

vln. I 

5 2 3 2 3 4

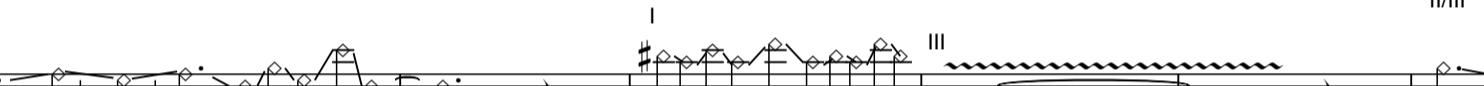
4 4 4 4 4 4

kl. 

vln. II 

5 5 4 4 3 3 4

IV II III 3 5 3 3 4

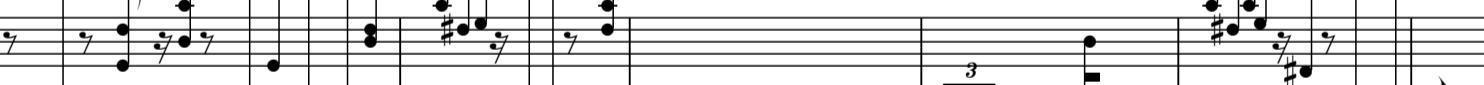
avl. 

5 5 4 4 3 3 4

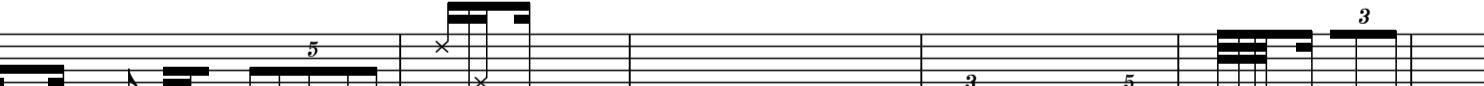
2 3 2 3 4 4 4

vc. 

f f mf

pno. 

mp f mp f mp

slw. 

mp f mp

28

fl. st mp

vln. I 4^p 4 4 2 4

kl. st F A mp mp mf

vln. II st p

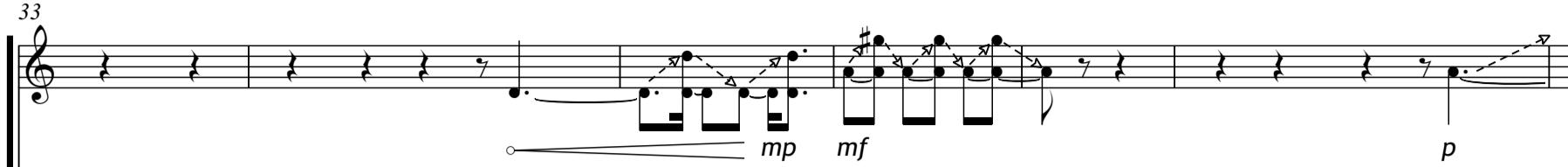
avl. st pizz arco mp mp

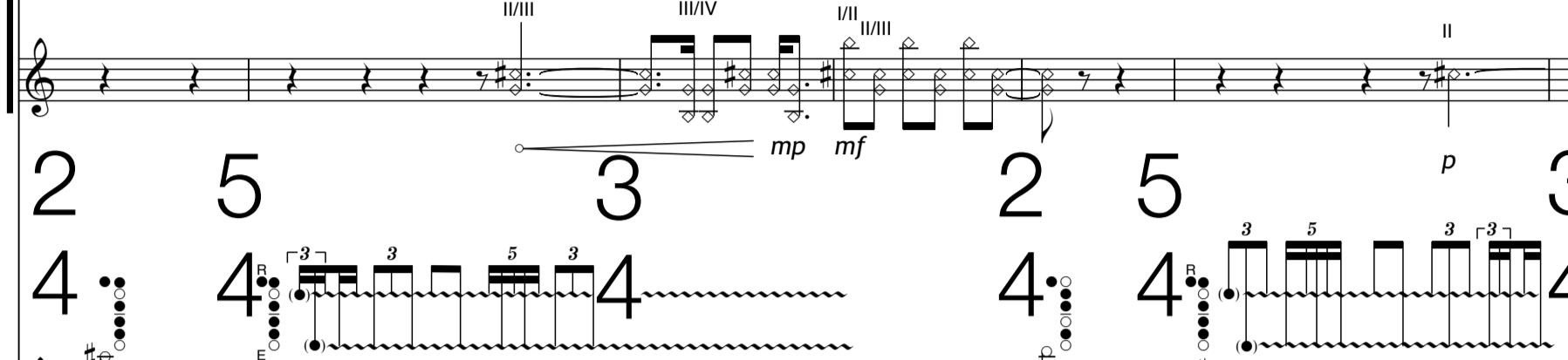
vc. pizz arco mp mp

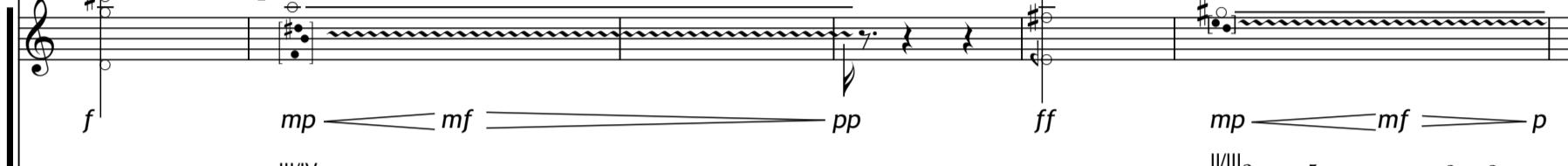
pno. bekkens simantra's

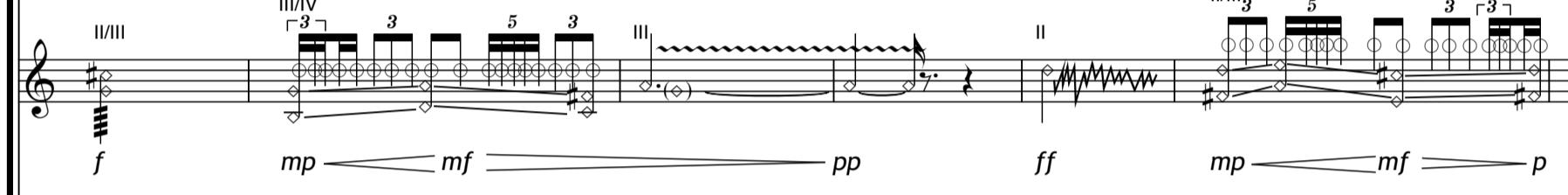
slw. mf pp

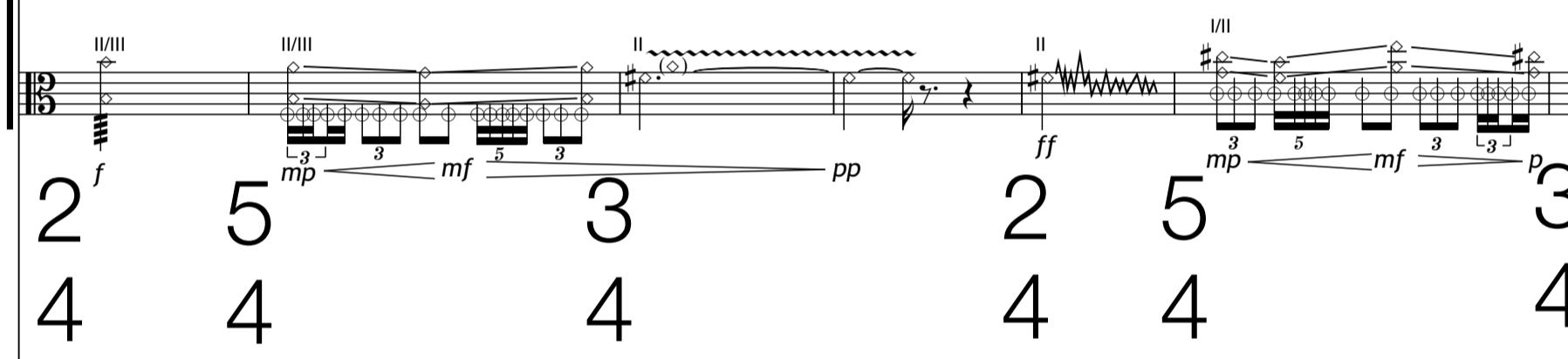
33

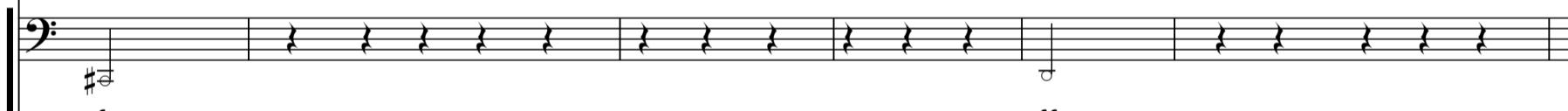
fl. 

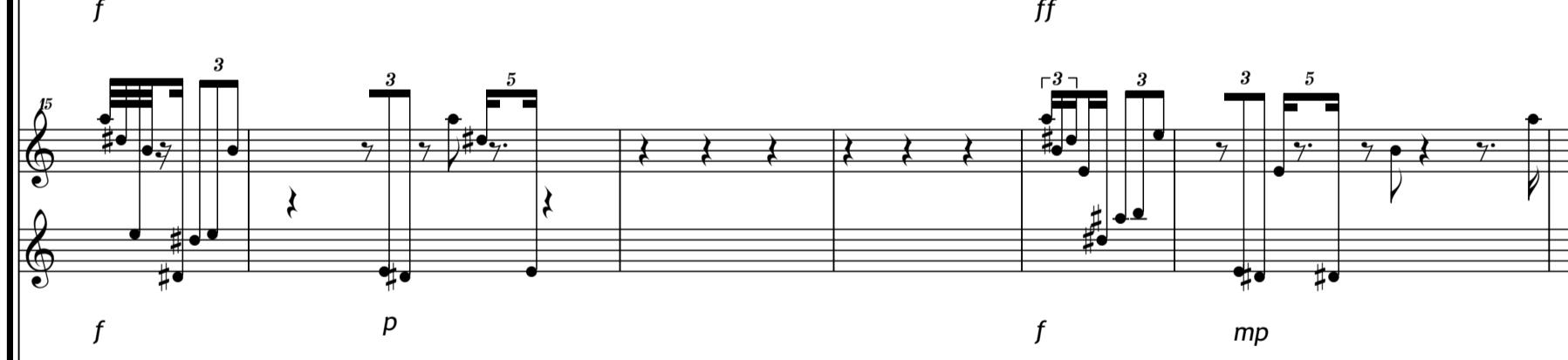
vln. I 

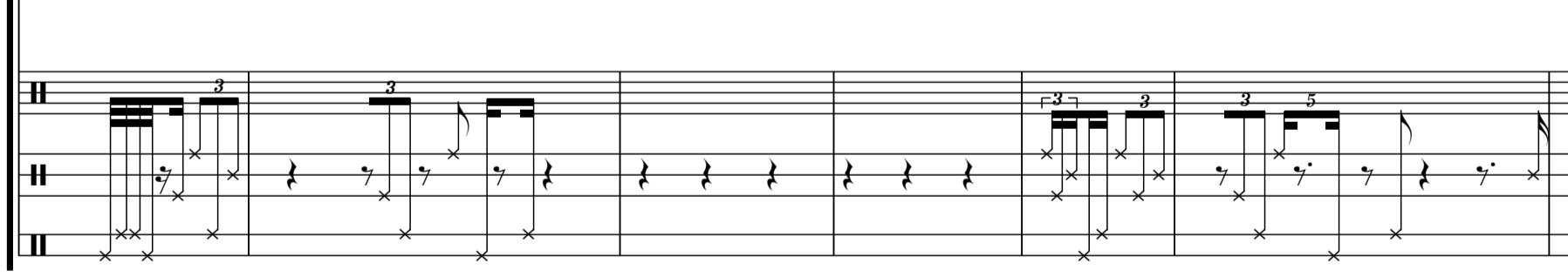
kl. 

vln. II 

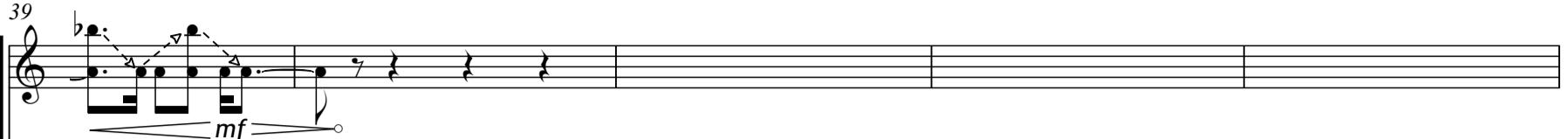
avl. 

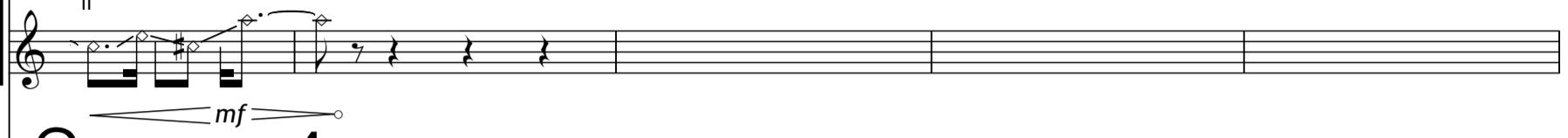
vc. 

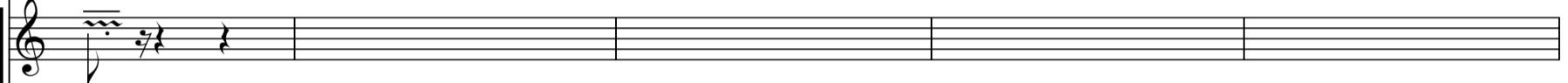
pno. 

slw. 

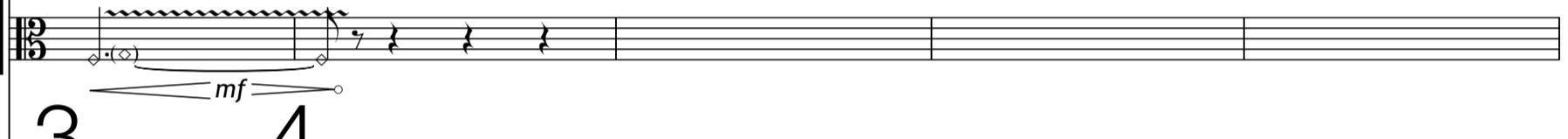
39

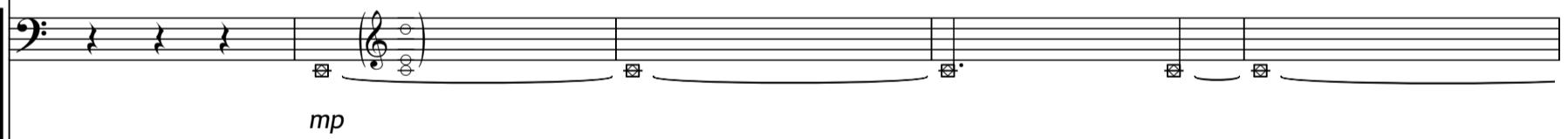
fl. 

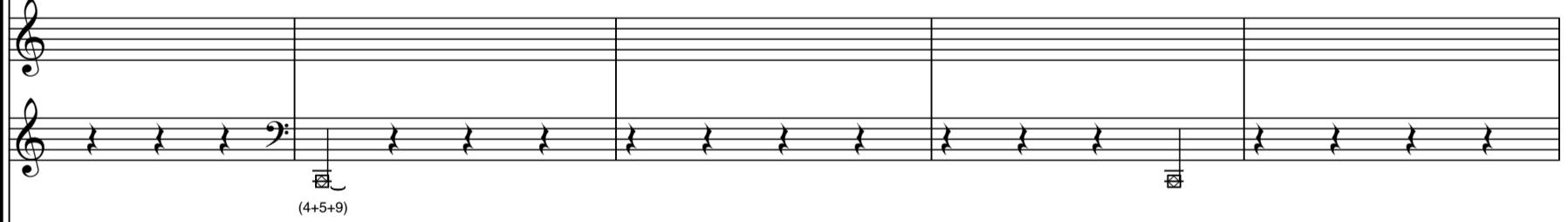
vln. I 
II
3 4
4 4

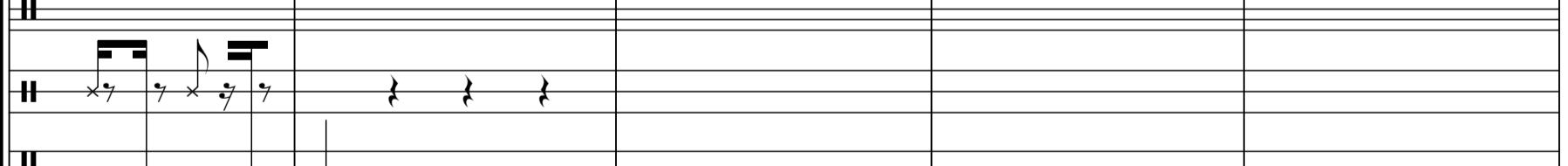
kl. 

vln. II 
IV

avl. 
IV
3 4
4 4

vc. 
IV
mp

pno. 
(4+5+9)

slw. 

44

fl.

vln. I

3 4 2 4

4 4

kl.

vln. II

p

pp

III/IV

3 4 2 4

4 4

vc.

p

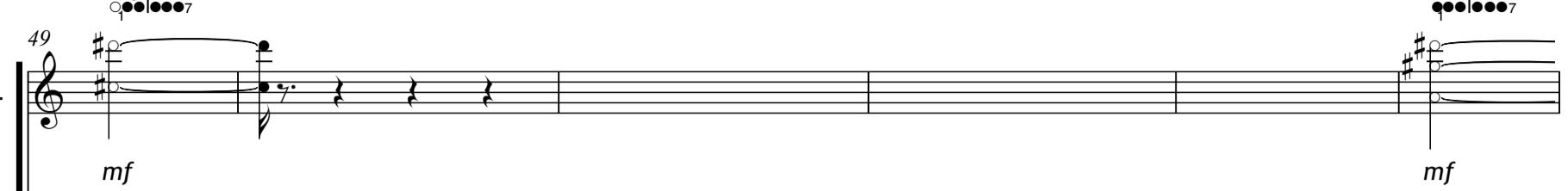
IV

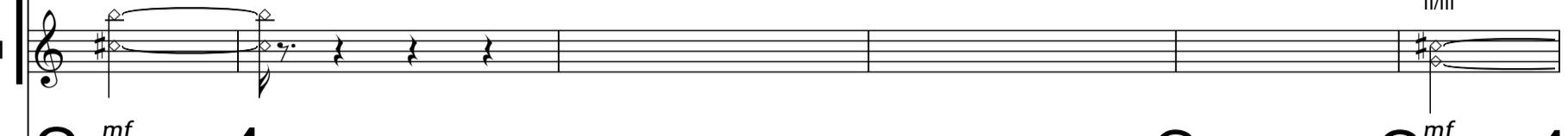
pno.

(4+5+9)

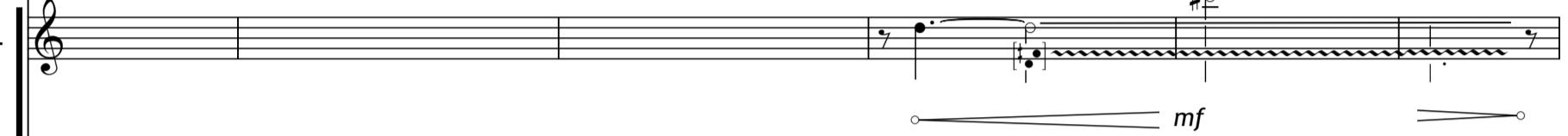
slw.

49

fl. 

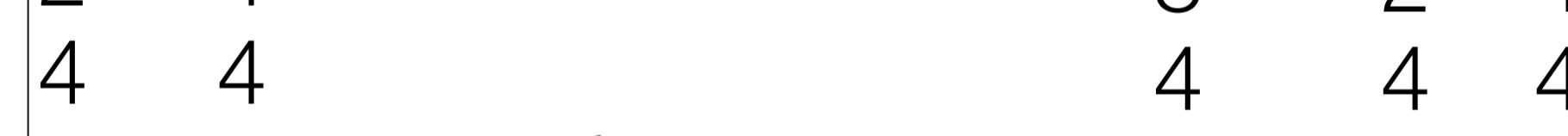
vln. I 

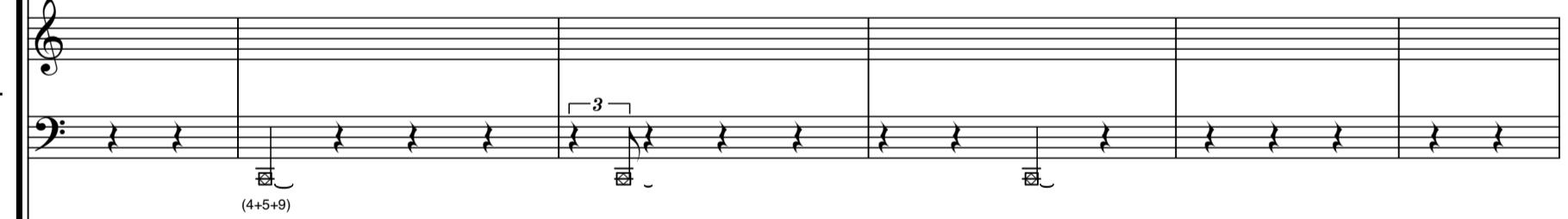
vln. I 

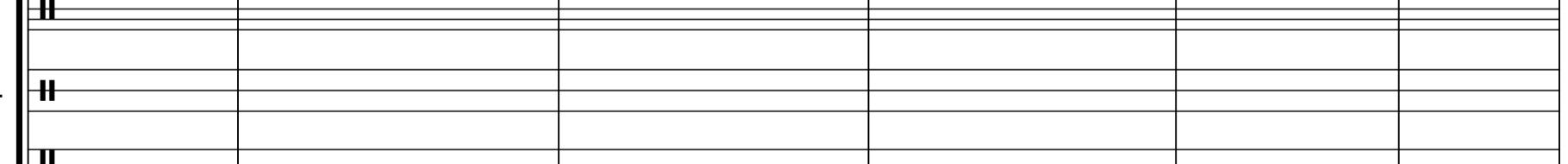
kl. 

vln. II 

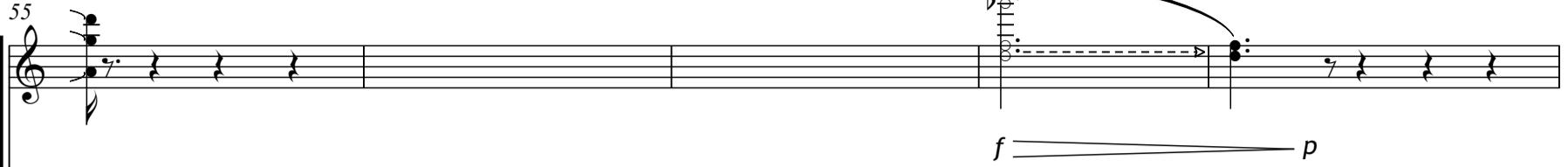
avl. 

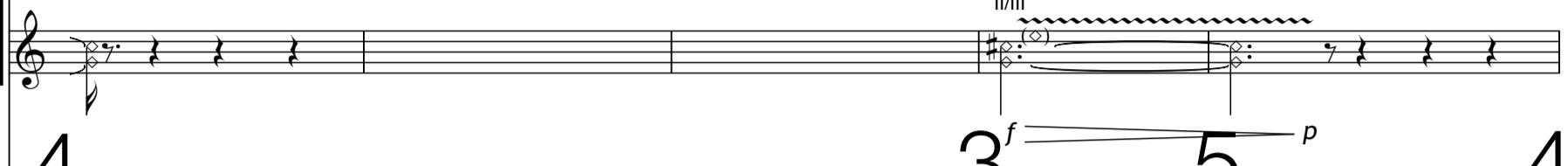
vc. 

pno. 

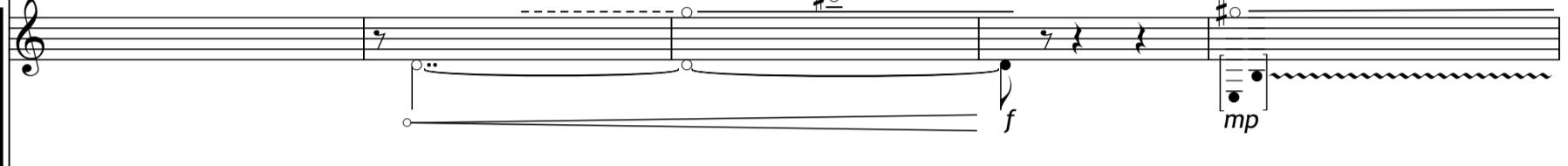
slw. 

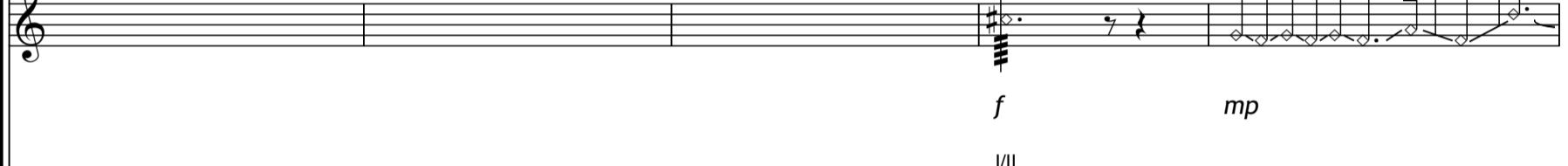
55

fl. 

vln. I 

4 4 4 4

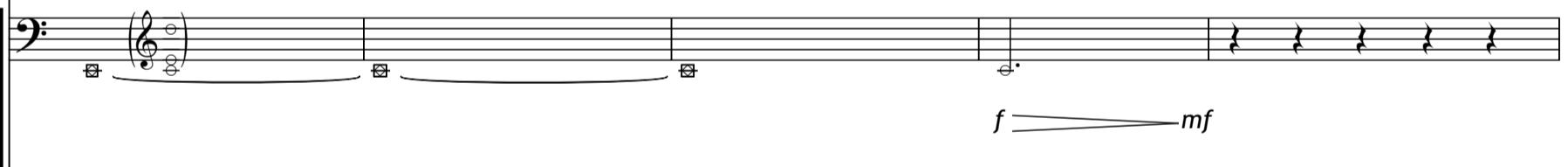
kl. 

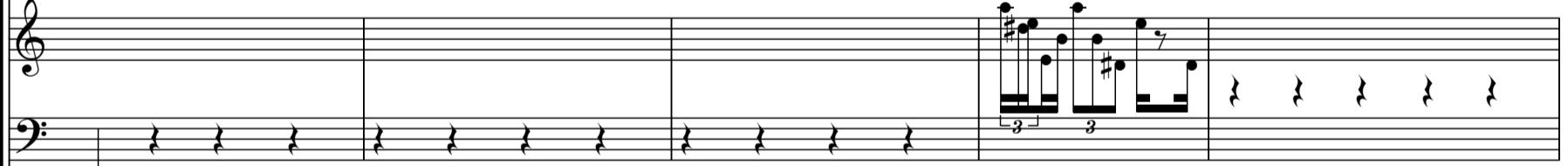
vln. II 

4 4 4 4

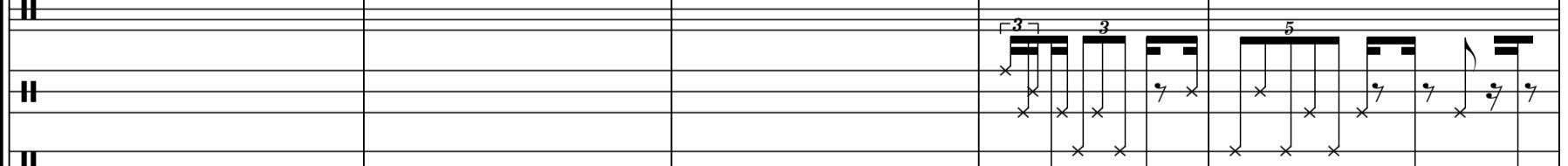
avl. 

4 4 4 4

vc. 

pno. 

5 5 5 5

slw. 

60

fl. *f*

vln. I *f* III pizz arco II IV

4 4

kl. *f*

vln. II *f* III pizz arco III IV

4 4

avl. *f* III pizz arco IV

4 3

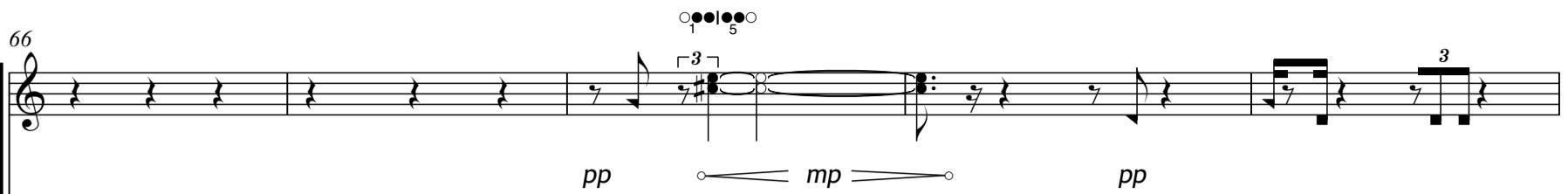
4 4

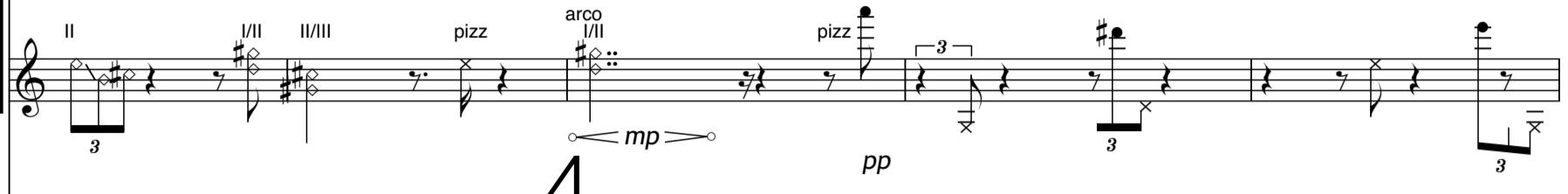
vc. *mp* *f*

pno. *mp* *f* 3

slw. *p* *f* *p* *f*

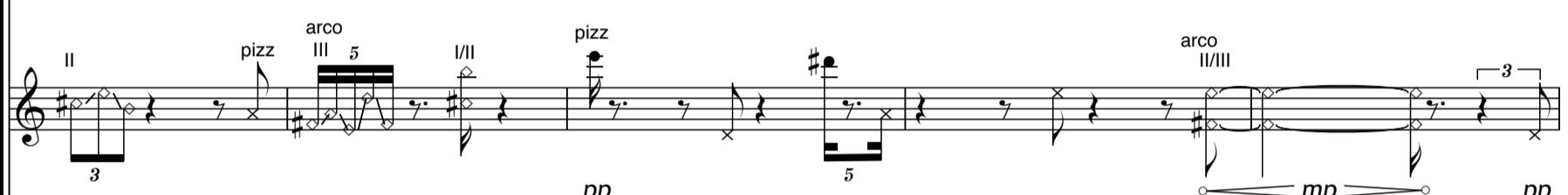
66

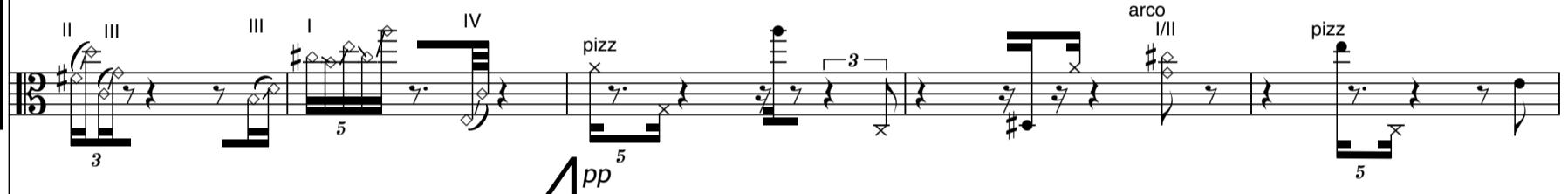
fl. 

vln. I 

4
4

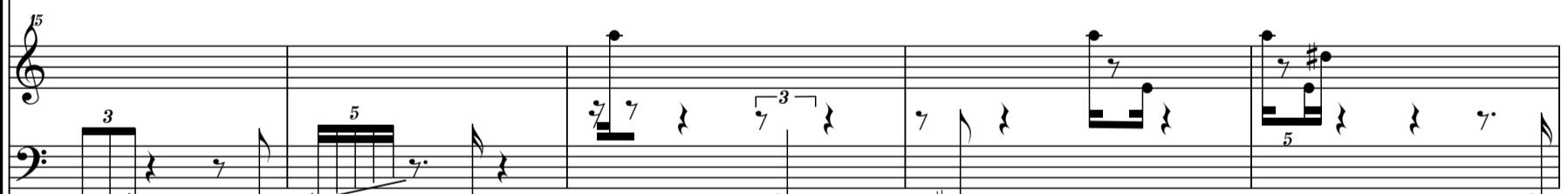
kl. 

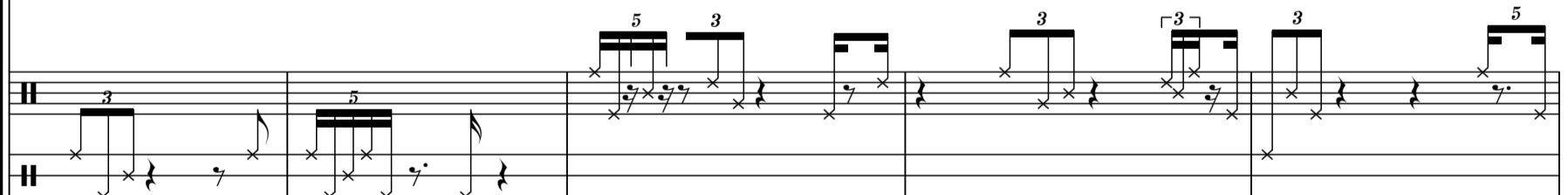
vln. II 

avl. 

4
4

vc. 

pno. 

slw. 

pp

71

fl. *ooo|ooo8*
 fl. *mp* *3* *5* *3* *3* *5* *3* *5*

vln. I *5* *mp* *3* *5* *3* *5* *pp*

kl. *5* *3* *5* *3* *5* *3* *5*

vln. II *5* *mp* *3* *5* *3* *5* *pp*

avl. *5* *mp* *3* *5* *3* *5* *pp*

vc. *5* *3* *5* *3* *5* *3* *5*

pno. *5* *3* *5* *3* *5* *3* *5*

slw. *3* *5* *3* *5* *3* *5* *3* *5*

VI (the figures that could not work in the procession)

VI (the figures that could not work in the procession)

72

7

4 *mp* *mf* *pp*

4 *mf* *pp*

4 *mf* *pp*

3 *f*

5 *p*

2

4

12 I/II III/IV IV IV IV III II II III II II III I II II III I II

2 *ff* 3 *mf* = *p* 4 *f* *mf* *ff* 5 *mf* *f* 3

4 4 4 IV III III IV III III II II I I III II II III II I 4

ff *mf* = *p* *f* *mf* *ff* 5 *mf* *f* 3

18

IV

I/II

II

I

II

II

II/III

III/IV

5

3 *p* — *mf* 2 *ff* 5 *mp* — *mf* 3 *f* *mp* 2 *ff* 5 *mf* — *ff*

4 4 4 4 4 4

IV

II/III

II

III

5

III

I

II/III

II/IV

5

p — *mf* *ff* *mp* — *mf* *f* *mp* *ff* *mf* — *ff*