

narrow | numerous
I-VI

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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

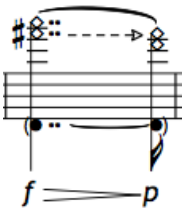
clarinet
violin II
viola

cello
piano
percussion - 2 cowbells (gedempt)
3 woodblocks

3 big wooden simantras
1 floortom
1bass drum

fluit

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



tongue ram



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

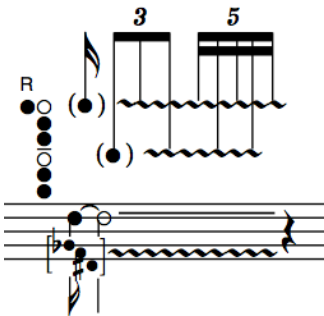


klarinet

tongue slap



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



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 slap, can be combined lip pizzicato at the players discretion

clarinet

tongue slap

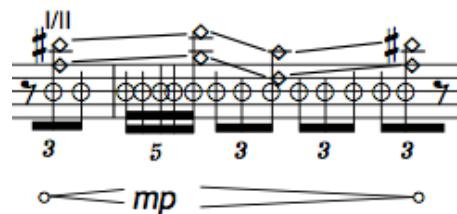
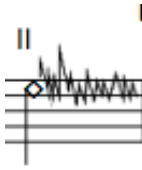
trill on the given fingering; the notated pitches only approximate the sounding result.

strijkers

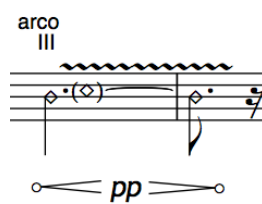
pizzicato op de genoteerde snaar. de linkerhand dempt, zodat er geen duidelijke toonhoogte weerklinkt.

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

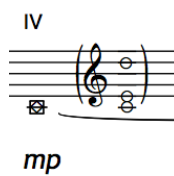
energiek glissando op boventonen, beginnend op de genoteerde boventoon.



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.



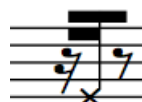
multiphonic; de genoteerde toonhoogte geeft de positie van de linkerhand aan, de tonen tussen haakjes het klinkend resultaat

piano

speel een willekeurige boventoon op de genoteerde noot.



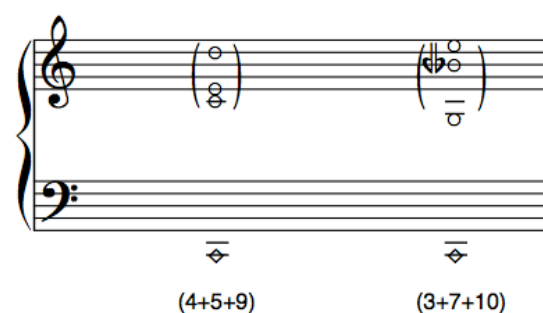
speel de genoteerde snaar, terwijl de andere hand de snaar dempt



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



deze twee multiphonics dienen van te voren gemarkeerd 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:

I (to measure the earth)

partituur in C

♩ 60

fluit

viool I

klarinet B \flat

viool II

altviool

cello

piano

cowbells
woodblocks

slagwerk

simantra

floortom
grote trommel

III

III/IV

III/IV

IV

(4+5+9)

mp

mp

mp

pp

pp

mp

mp

mp

mp

4 2

4 4

4 2

4 4

mp

fluit

3

viool I

2 5 4

4 4 4

klarinet

p mf p pp

viool II

II/III III/IV

p mf p

altviool

II/III I/II

p mf p

2 5 4

4 4 4

cello

3

p

piano

p mf pp

slagwerk

bekkers

3

p mf p

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a full orchestra and piano. The woodwind section includes Flute, Violin I, Clarinet, Violin II, and Alto Saxophone. The string section includes Cello and Piano. The percussion section includes Snare Drum and Cymbal. The score is in 3/4 time and features a variety of musical notations, including dynamics (pp, mp, p), articulation (accents, slurs), and performance instructions (e.g., 'The Swan' for the piano part). The piano part is written for a single piano, and the percussion part is written for a single snare drum and cymbal. The score is in French and includes a title page with the composer's name and the title of the work.

This musical score is for a symphony orchestra and piano. It includes parts for Fluit, viool I, klarinet, viool II, altviool, cello, piano, and slagwerk. The score is written in G major and 3/4 time. The woodwinds (flute, clarinet, and oboe) play a melodic line with trills and triplets. The strings (violins I and II, viola, cello) provide harmonic support with sustained notes and rhythmic patterns. The piano part features a complex rhythmic pattern with triplets and a dynamic range from *mp* to *f*. The percussion (slagwerk) includes a snare drum and cymbals, with a specific pattern for the 'bekkens' (cymbals) marked at the end.

Fluit
13
p *mp* *pp* *f*
3 3

viool I
II III
f *p*
3 3

klarinet
f *p* *mp*
3 3 3 3

viool II
II III
mf *f* *p* *mp* *pp* *p*
3 3

altviool
III
mf *f* *p* *mp* *pp* *p*
3 3 3 3

cello
mf *f* *mf*
3 3

piano
mp *f* *mp* *mf*
3 3

slagwerk
mf *f* *p* *mp* *pp*
3 3 3 3

simantra
bekkens

18

fluit

viool I

klarinet

viool II

altviool

cello

piano

slagwerk

mp *p* *mp* *p* *mp* *3*

mp *p* *mp* *p* *mp* *3* *p*

mp *pp* *mp* *pp*

mp *pp* *mp* *pp*

0

23

fluit

f

p

mf

mp

viool I

f

p

mf

p

2

3

4

4

4

4

klarinet

mf

p

f

mp

p

viool II

f

p

altviool

f

p

2

3

4

4

4

4

cello

mp

p

f

p

piano

mp

f

mp

simantra

bekkens

slagwerk

mp

p

f

p

mf

p

fluit

29

p *mp* *p* *f* *mf*⁵ 3

viool I

f *mf*

2 5 3 4

4 4 4 4

klarinet

mp *p* *mf* *p* *mf* *pp*

viool II

f *p* *mf* *pp* *mf*

altviool

f *p* *mf* *pp* *mf*⁵ 3

2 5 3 4

4 4 4 4

cello

mf *mp* *f* *mf*⁵ 3

piano

f *mf*

slagwerk

simantra

mf *mp* *f* *p* *mf* *pp* *mf*

8

fluit

34

p *mp* *p* *mp* *p* *mf*

viool I

f *mf*

4 5 3 4

4 4 4

klarinet

p *mp* *p* *mp* *p* *mf* *pp*

viool II

f *mf*

4 5 3 4

4 4 4

altviool

f *mf*

4 5 3 4

4 4 4

cello

f *mf*

piano

f *mf*

slagwerk

f *p* *mf*

fluit

39

ff

pp

9

viool I

ff

pp

4

4

klarinet

ff

viool II

ff

altviool

ff

4

4

cello

ff

piano

ff

slagwerk

ff

pp

fluit

44

mp

viool I

mp

klarinet

viool II

altviool

cello

piano

15

slagwerk

mp

mf

3

II (recognizing all the movements of the body)

klarinet

9#

pp

mp

3

viool

II/III

III/IV

II/III

I/II

pp

mp

4

altviool

III/IV

II/III

III/IV

pp

mp



6

cf

p

pp

mp

3

mf

f

4

II/III

III/IV

III/IV

3

3

pp

mp

mf

f

4

II/III

I/II

I/II

3

3

p

pp

mp

mf

f



12

R

E

p

mp

mf

p

mf

3

5

2

I/II

II/III

II/III

mf

3

3

p

mf

3

4

III/IV

II/III

III/IV

p

mp

mf

3

3

p

mf

35

mf *p* *f* *p*

5 2 3 4

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

4 4 4 4

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

5 3 3 3 5

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

R g# E R E

41

pp

4

pp

4

pp

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

III/IV II/III III/IV

R g#

III (arm, side, nearness to someone)

fluit

p

3 4

klarinet B \flat

pp mp p

3 4

viool I

p

3 4

viool II

pp mp p

3 4

altviool

pp mp p

3 4

cello

p

3 4

piano

p

slagwerk

cowbells

woodblocks

simantra's

floortom

grote trommel

p

fl. 6 3 5 3 3 p $\text{p} \text{---} \text{f} \text{---} \text{p}$

vln. I pizz 3 arco 8va 5 pizz 5 arco 3 3 5 II p $\text{p} \text{---} \text{f} \text{---} \text{p}$

kl. 5 3 ff

vln. II pizz 5 arco I/II 3 pizz 5 arco I II 3 I/II 5 pizz pp ff

avl. arco pizz 5 arco pizz 3 arco I II I pizz pp ff

vc. III/IV 3 III II I pp ff

pno. 15 3 5 5 3 5 3 5 pp

slw. 5 3 3 5 pp mf

12

fl.

p ff pp

vln. I

mp

4 4 3 5

kl.

p mf

vln. II

mp

p mf 3

avl.

mp

5 3 p mf 4

vc.

mf

p mp

pno.

mp

p

slw.

mp

p mf pp

22

fl.

mf pp f p f p

vln. I

I/II IV II/III II/III

mf pp f p mp f p

3 2 5 3 4

4 4 4 4 4

kl.

mf p f p f

vln. II

arco pizz arco

mf p f mp p f

avl.

pizz arco

mf p f mp p f

3 2 5 3 4

4 4 4 4 4

vc.

pizz 5 3 arco

p mf pp mf mp mf

pno.

mp pp mp

slw.

mf mp mf

mp pp

28

fl.

mp

vln. I

I

II

f 3 5 ff mf

4 4 3 4 5 4 4

kl.

mp

vln. II

III 3 5 IV

f ff mf

avl.

IV 3 5 III

f ff mf

4 4 3 4 5 4 4

vc.

mf

3

f ff mf pp mf

pno.

mf

pp mf

slw.

mf

p f pp mf

●●●●●●●● 8

A

F

33

fl.

mf *p*

vln. I

f *p* pizz

4

4

kl.

mf *mp*

vln. II

f *mp*

avt.

f *mp*

vc.

f *p* pizz

pno.

p

slw.

mp *p*

43

fl.

ff

mp

p

vln. I

arco II

pizz

arco I/II

3

2^{ff}

5

4

4

4

4

kl.

p

f

mf

pp

p

f

vln. II

IV

p

f

mf

pp

pizz

p

f

arco

avl.

III

p

f

mf

pp

pizz

p

f

vc.

III II I II III IV

5

3

ff

p

pizz

5

3

f

pno.

5

3

p

slw.

5

3

f

mf

pp

p

f

[illegible]

54

fl. *p* *ff* *mf* *mp*

vln. I *p* *ff* *mf* *mp*

kl. *pp* *mf* *pp*

vln. II *pp* *mf* *pp*

avl. *pp* *mf* *pp*

vc. *p* *ff* *mp*

pno. *p* *f* *mp*

slw. *p* *f* *mp*

59

fl.

f *p* *mf*

vln. I

f *ff* *p* *mf*

4

4

kl.

mf *ff*

vln. II

mf *ff* *mf*

avt.

mf *f* *ff* *mf*

4

4

vc.

mf *mf*

pno.

mf

slw.

mf *f* *ff* *mf*

69

fl.

ff

pp

pp

vln. I

III

III/IV

II/III

pp

pp

2 5 4

4 4 4

kl.

mf

pp

pp

vln. II

II/III

II/III

IV

mf

p

avl.

I/II

II/III

III

mf

p

2 5 4

4 4 4

vc.

f

p

pno.

p

slw.

f

bekens

pp

Diagrammatic notation for fingerings and bowings:

- Flute: $\bullet \phi | \bullet \circ \circ_8$ and $\bullet \bullet \bullet | \bullet \circ \circ_7$
- Violin I: $\text{R} \circ (\bullet)$ and $\text{E} \circ (\bullet)$
- Violin II: $\text{G}\sharp$ and $\text{F}\sharp$

[illegible]

IV (narrow, numerous)

64

fluit

cello

4 *p*

3 *f*

4

4

III/IV

p

f

5

4

4

p

f

pizz

arco

I/II

I/II

pizz

arco

I/II

mf

p \longleftarrow *mp*

mf

p \longleftarrow *mp*



6

f

mp

f

\longleftarrow *p* \longrightarrow *p*

\longleftarrow *mp* \longrightarrow *p*

f

mp

f

\longleftarrow *p* \longrightarrow *p*

\longleftarrow *mp* \longrightarrow *p*

I/II

pizz

arco

II

I/II

pizz

3

arco

III/IV

III



11

p

\longleftarrow 3 *mp* \longrightarrow *mf*

2 *f* 3

4 *pp*

3

4

4

4

3

4

pizz

arco

I/II

sp

II

III/IV

p

\longleftarrow *mp* \longrightarrow *mf*

f

pp



17

3

4

4

3

4

4

pizz

3

3

3

arco

mf

mf

f

f

22

3 4 4

f 3 5 *mp*

f 3 5 *mp* *mp*

27

p *f* *p* *f* *pp*

p *f* *p* *f* *pp*

32

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

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

37

p *mf* *p* *p*

p *mf* *p*

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

♩ 90

fluit

f

viol I

f

4

4

klarinet

f

viol II

f

altviool

f

cello

f

piano

f

slagwerk

f

fl. 6

vln. I

kl.

vln. II

avl.

vc.

pno.

slw.

mp

mf

mp

mf

mf

mf

3

4

3

4

mf

[illegible]

17

fl.

vln. I

kl.

vln. II

avl.

vc.

pno.

slw.

mp *mf* *p* *mf*

mf *p* *mf*

mp *mf*

mf

mf

mp *mp* *mf* *p* *mf*

mf

pp

simantra's

3 5
4 4

3 5
4 4

fl. 22

vln. I

kl.

vln. II

av.

vc.

pno.

slw.

p *ff* *p* *ff* *p*

mp *mf* *mp* *mf* *p*

mp *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp*

5 2 3 2 3 4

4 4 4 4 4 4

5 2 3 2 3 4

4 4 4 4 4 4

f *f* *mf*

mp *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp*

28

fl.

mp

mp

mp

st

vln. I

4^p

4

2

4

kl.

A

F

3

mp

mp

mf

st

vln. II

p

st

avl.

3

4^p

4

2

4

II III IV pizz

arco

vc.

3

mp

mp

15

3

pno.

bekkens

simantra's

slw.

mf

pp

39

fl.

mf

vln. I

II

mf

3 4

4 4

kl.

vln. II

IV

mf

av.

IV

mf

3 4

4 4

vc.

IV

mp

pno.

15

(4+5+9)

slw.

44

fl.

vln. I

3 4 2

4 4 4

kl.

mp *pp*

vln. II

p *pp*

avl.

III/IV

p

3 4 2

4 4 4

IV

vc.

pno.

15

(4+5+9)

slw.

49

fl. *mf* *mf*

vln. I *mf* *mf*

kl. *mf*

vln. II *mp*

avl. *mp*

vc.

pno.

slw.

3

2 4

4 4

3 2 4

4 4 4

3

3

(4+5+9)

I/I

II/III

R

mf

mp

mp

60

fl.

vln. I

4 4

2 3

4 4

kl.

vln. II

4 4

2 3

4 4

avl.

vc.

mp

f

pno.

(3+7+10)

mp

f

slw.

p

f

p

f

III

pizz arco

II IV

III

II pizz arco

III IV

I/II III pizz arco

IV

III

3

5 3

3

66

fl.

pp

mp

pp

vln. I

II

I/II

II/III

pizz

arco I/II

pizz

3

mp

pp

3

3

4

4

kl.

pp

3

3

vln. II

II

pizz

arco III 5

I/II

pizz

arco II/III

3

pp

5

mp

pp

av. I

II

III

III

I

IV

pizz

3

pp

5

arco I/II

pizz

3

5

4

4

vc.

3

5

3

pizz

arco II/III

3

pizz

3

pp

mp

pp

pno.

15

3

5

3

3

3

3

5

pp

5

3

3

3

3

5

slw.

3

5

5

3

3

3

3

5

pp

71

fl.

mp

pp

vln. I

arco

pizz

mp

pp

kl.

vln. II

mp

pp

avl.

mp

pp

vc.

pno.

slw.

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

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

72

viol I

viol II

2 *ff* 3 *mf* — *pp* 4 *mp* 3 *pp* 5 *p* — *mf* 2 *ff* 4

4 4 4 4 4 4 4

ff *mf* — *pp* *mp* *pp* *mp* *p* — *mf* *ff*

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

7

4 *mp* — *mf* *pp* *mf* *pp* *mf* *pp* 3 *f* 5 *p* 2

4 4 4 4 4 4 4

mp — *mf* *pp* *mf* *pp* *mf* *pp* *f* *p*

III 5 3 II III II/III I 3 II III/IV

12

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

4 4 4 4 4 4 4

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

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

18

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

4 4 4 4 4 4 4

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

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