



Molenaar Edition

Lieshout en Zijn Molens

Suite

Henk Badings

Art.nr: 011368110

Difficulty: F

Concert Band

Original Pieces

Colofon

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Instrumentation "The Windmills of Lieshout"

- 2 Piccolo-Flute
- 2 Flute I + II
- 2 Oboe I + II
- 2 Bassoon I + II
- 1 Eb Clarinet
- 8 Clarinet I + II
- 8 Clarinet III + IV
- 1 Bass Clarinet
- 2 Alto Saxophone I + II
- 2 Tenor Saxophone
- 1 Bariton Saxophone
- 2 Cornet I
- 4 Cornet II + III
- 4 Trumpet I + II
- 2 Horn I + III Eb/F
- 2 Horn II + IV Eb/F
- 4 Baritone (treble clef)
- 1 Trombone I (diff. clefs)
- 2 Trombone II + III (diff. clefs)
- 2 Euphonium (diff. clefs)
- 2 Eb Bass or 4 Bases (Tuba)
- 2 Bb Bass
- 1 Stringbass
- 1 Percussion
- 1 Timpani

HENK BADINGS

Mini - Score

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Molenaar Edition

LIESHOUT EN ZIJN MOLENS

(The Windmills of Lieshout)

suite voor harmonie-orkest

(for symphonic band)

geschreven in opdracht van het Ministerie van C.R.M.

voor het 100-jarig bestaan van ST. CAECILIA

Henk Badings

1976



TOELICHTING

LIESHOUT EN ZIJN MOLENS

Suite voor Blaasorkest van Henk Badings

Deze orkestsuite is in 1976 gecomponeerd voor het honderdjarig bestaan van Sint Caecilia te Lieshout op instigatie van het jubileumcomité en in opdracht van het ministerie van CRM. De componist heeft zich laten inspireren door indrukken opgedaan in het echt Brabantse dorp Lieshout, dat als een sieraad ligt in een typisch landschap, vrij van de smetten van would-be progressieve torenflats. Ook het contact met Lieshoutse mensen, in het bijzonder met leden van Sint Caecilia, zowel als de sfeer, die in sommige dorpen en zeker in Lieshout haast tastbaar is, heeft zijn stempel gedrukt op het ontstaan van de compositie. Er zijn vier delen: I Allegro "Overture Lieshout", II Scherzo "De molens van Lieshout", III Nocturne "Ruweweusels", IV Finale "t Molenaarinneke". Het eerste deel heeft een energieke beweging in 4/4 maat af en toe onderbroken door 2/4 maten. Het hoofdmotief van de inleiding heeft ritme en melodieval van de uitroep "Lieshout Lieshout", die men in gesprekken met de Lieshoutenaren herhaaldelijk hoort.

Weldra volgt het marsachtige eerste thema, dat uit de volgende maten ontspringt:

Men kan er het ritme in horen van de woorden "vol energie" en "vitaliteit", woorden die bij iedere bezoeker van Lieshout boven komen, als hij de sfeer van het dorp wil omschrijven.

Bij het opdoemen van de contour van het dorp domineert het machtige complex van de Bavaria brouwerij mouterij, waar vele Lieshoutenaren een bestaan vinden in het brouwen van het lekkerste Brabantse bier. Welnu het ritme van deze woorden bepaalt het tweede thema van de ouverture:

Dit thematische materiaal wordt ontwikkeld, op verschillende manieren gecombineerd en keert dan gewijzigd en versterkt in omgekeerde volgorde terug.

Het tweede deel, Vivace, heeft een snelle beweging in 3/4 maat. De slagwerkinleiding zinspeelt op de mechanische geluiden, die men in een molen hoort. De begeleidingsfiguur, die in blazers verschijnt, heeft betrekking met de onwillkeurige beweging van de ogen bij het kijken naar een molen: men volgt een wijk van beneden naar boven, laat daar enige wieden voorbijgaan en volgt dan een wijk op zijn weg naar beneden.

Tegen deze begeleidingsfiguur brengt het zachte koper het massieve hoofdthema.

Een van de Lieshoutse molens ziet er namelijk zwart uit. Het tweede Scherzo-onderdeel is veel lichter en vrolijker. De eveneens "rondwielende" begeleidingsfiguur, die als volgt begint:

suggereert dit, evenals het zich in een 5/4 maat de partituur genotterde, thema: De andere Lieshoutse molen, die -- nomen est omen -- "vogelenzang" heet, lijkt heel rank, vooral gezien tegen het arcadische rijen populieren, hier "Canada's" geheten. Het derde deel, Notturmo, molto adagio in 3/4, donkere tinten, waaruit een zwaarmoedige melodie oprijst, ker van "Ruweweusels" getroffen en bedrukt door de donkere tint van de Douglas-sparren, die tezamen met Canada's en moerasplanten de merkwaardige vegetatie van dit natuurreservaat bepalen.

n thema, dat verwant is met het tweede thema

deel terug: het is namelijk verwant met het eerste thema daarvan. Als contra-
punt daartegen brengt de cornet een variant van het adagiothema:

de componist twee versie's één voor harmonieorkest

loeng uit Nederlandse ouders geboren, kwam reeds

ppelijk werk stante Badings geheel over in de mu-

pedagogisch werk afbrokken, zo was hij o.m. ver-

muzikale terreinen bewogen, van planobondels voor eenvoudige liederen tot symphonien.

est beaucoup plus légère. La partie accompagnante
i:

noté comme tel dans la partition. L'autre moulin



urne molto adagio, en 4/4 avec des changements de
ombres, d'où sonne une mélodie mélancolique. Quand

au crépuscule on est frappé
et déprimé à la fois par la

menait ici sous un ciel nuageux le paysage s'ob-
s'ouvrirent et le soleil de soir se montra. Cette

Le mouvement peut être caractérisée par la succession du rondo est joyeux et léger comme une chan-

avec un thème qui est analogue au second thème de la première partie. La con-

siteur a fait deux versions, l'une pour harmoniser

worden in Amerika regelmatig te gehore gebracht. Hiermee raken vijf één van Badings vele muzikale liefdes. Sedert 1952 maakt hij regelmatig deel uit van juries in Bafaconcoursen. Afgelien van een saxofonconcert en twee cantates met mannenkoor is de suite "Lieshout en zijn Molens" de eerste compositie van Badings speciaal geschreven voor de Nederlandse bezetting van het blaasorkest.

Le compositeur s'est fait inspirer par les impressions acquises dans le village véritablement "Brabant" de Lieshout, situé comme un joyau dans un paysage typique, libre de la pollution industrielle et des grattes-ciels soi-disant progressifs. Aussi le contact avec les indigènes de Lieshout, en particulier avec les membres de Ste. Cécile, aussi que l'atmosphère qui se sent dans certains villages et particulièrement à Lieshout, a mis son cachet sur la réalisation de cette composition.

Le premier mouvement a un élan énergique à la mesure 4/4, interrompue de temps en temps par mesures 2/4.

On y entend le rythme des mots
"plein d'énergie" et "vitalité",

En apercevant les contours du village le puissant complexe de la Brasserie Bavaria domine. Là beaucoup d'habitants de Lieshout gagnent leur vie en brassant

Ce matériel thématique se développe combiné par de différentes manières

La seconde partie Vivace a un mouvement rapide sous mécaniques

Mini Score

Ce sont surtout ses travaux symphoniques qui l'ont fait connu à l'étranger, mais aussi son opéra radiophonique "Orestes" qui a fait le tour du monde, aussi en anglais (900 reprises). Il a composé musique électronique pour le ballet, pour

spécialement pour l'harmonie et l'analyse en hollandais.

Anlässlich der Hundertjahrfeier des Orchestervereins St. Caecilia in Lieshou komponierte 1976 Henk Badings auf Anregung des Ehrenkomitees und im Auftrag des Niederländischen Kultusministeriums diese Orchestersuite. Der Komponist lies sich inspirieren durch Eindrücke vom Dorf, von seinen Bewohner und besonders von den Orchestermitgliedern. Es hat 4 Sätze:

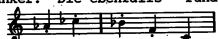
Der erste Satz zeigt energische Beweglichkeit im 4/4 Takt, ab und zu durch 2/ unterbrochen. Das Hauptmotiv der Einleitung hat Rhythmus und Melos des Ausruf

folgenden Takten:
Der Rhythmus der Worte "Voll Energie"

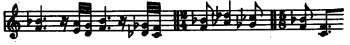
Beim Auftauchen der Dorfsilhouette dominiert die mächtige Bavaria Brauerei und Mälzerei, in welchem viele Lieshout'sche Einwohner ihre Existenz im Brauen der

durch verschiedene Weise kombiniert und keine dann in einer Reprise geändert und verstärkt in umgekehrter Reihenfolge zurück.

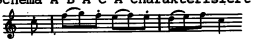
bringe das weiche Blech das massive Aufpedalen.

Eine der Lieshout'schen Mühlen ist massig gebaut. Der zweite Scherzo-Teil ist viel beschwingter und schlanker. Die ebenfalls "rundwirblende" Begleitfigur, welche, wie folgt beginnt:  suggeriert es, sowie das sch 5/4 Takt bewegend Thema  Die andere Lieshout'sche Mühle, die -- nomen est omen -- "Vogelgesang" heisst, erscheint sehr rank. Dieser Eindruck wird noch durch die arkadische Landschaft mit seinen umzäunten Weiden und Reihen von Pappeln, hier Canada's s genannt, verstärkt.

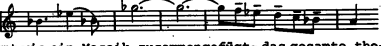
Der dritte Satz, Notturmo, molto adagio im 4/4 Takt mit Taktveränderungen, be-  ginnt in dunklen Klangfarben. Hieraus ertönt eine schwermütige Melodie. Getroffen in dunklen Klangfarben. Hieraus ertönt eine schwermütige Melodie. Getroffen in dunklen Klangfarben. Hieraus ertönt eine schwermütige Melodie.

las Fichten, die zusammen mit Canada's und Moorpflanzen die merkwürdige Vegetation dieses Naturreservates bestimmen. Während der Komponist hier umherwanderte, verdunkelte eine abendsonne die Landschaft. Plötzlich teilten die Wolken sich und die Abendsonne brach hervor. Hierauf zielt das zweite Thema des Adagios, das forte durch das scharfe Blech angestimmt wird  Gegen dieses dramatische Thema

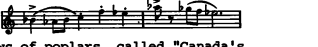
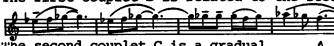
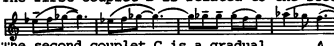
in brillanten Klangfarben wird später als Kontrapunkt das "Lieshout" Motiv gesetzt. Dann verdunkelt der Orchesterklang wieder und das schwermütige erste Thema kehrt im Orchester tutti zurück.

Der vierte Satz, Vivace, Finale im 6/8 Takt, ist ein Ode an die kleine Müllerin. Der Aufbau dieses letzten Satzes kann mit dem Schema A B A C A charakterisiert werden. Das Rondothema A ist spielerisch und leicht wie ein Volkslied:  Das erste Couplet B beginnt mit einem dem zweiten Thema des ersten Satzes verwandtem Thema. Das zweite

setzt zurück zum ersten Satz, da sie mit dem ersten Thema verwandt ist. Das Kornett fügt eine Variante des Adagio-Themas als Kontrapunkt dazu. Das zweite Couplet C ist ein allmähliches Crescendo mit Ostinato-Motiven. In diesen Motiven kommt wie ein Mosaik zusammengefügt das gesamte thematische Material der vorhergehenden Sätze zurück. Vor allem das Ostinato wiederholte "Lieshout"-Motiv zieht sich wie ein Faden durch das ganze Couplet.

In der letzten Wiederholung des Rondo-Themas zeigt die kleine Müllerin plötzlich einen viel nuancierteren Charakter. Die ursprünglich so freundliche Einfalt des Themas wechselt in eine grillige Launenhaftigkeit und in ein heftiges Temperament, welches auch oft als typisch weiblich gilt.  Von dieser Komposition schrieb der Komponist zwei Versionen, eine für Harmonieorchester und eine für Fanfarenorchester.

Biographische Notizen.
Henk Badings wurde am 17.1.1907 als Sohn eines Bauers in Bandung (Java) geboren und kam 1915 verwaist nach Holland. Er besuchte die Technische Hochschule in Delft, wo er sich für Paläontologie und historische Geologie interessierte. Seine erste Sinfonie wurde 1930 vom Concertgebouworchester geföhrt. Dieses Datum kann als Beginn von Badings' musikalischer Tätigkeit angesehen werden. Nach einigen Jahren wissenschaftlicher Tätigkeit widmete Badings sich vollständig der Musik. Er war Professor für Komposition und Musiktheorie an verschiedenen Musikschulen und Konservatorien, später auch Direktor, bevor er sich

The second theme of the overture is based on the rhythm of the name Bavaria Brewery, which is combined and developed in various ways. In the reexposition the two themes reappear in reversed order. The second movement, Scherzo, is in 3/4 time. The introduction percussion instruments remind us of the mechanical sounds one hears in a windmill. The accompanying woodwind instruments refer to the motion of the eyes moving up and down watching the wings of the windmill. The massive main theme is to be heard in the soft brass.  One of the Lieshout windmills is of a rather solid appearance. The music in the second part of this movement is much lighter. The accompanying figure beginning like suggests this as well as the theme using a 5/4 time.  The other windmill, which - nomen est omen - is called "Vogelzang" (Bird's Song) looks very slender against the scenery of meadows and rows of poplars, called "Canada's". The third movement, Notturmo, molto adagio in 4/4 time starts with dark colors. A melancholy tune arises. The nightly visitor of the nature reserve "Ruweeuwels" is struck by the dark coloured firs, which together with Canada's and marshplants form the vegetation of this part of Brabant. When the composer was roaming about here the sky was overcast. Suddenly the evening sun came through and this is what the second theme of the adagio alludes to, played forte by the sharp brass. Against this dramatic background the "Lieshout" motif turns up. The orchestral colors darken again and the melancholy first theme reappears in the tutti. The fourth movement, vivace, Finale in 6/8 time, is an ode to all miller's wives. It can be characterized by A B A C A. The rondothema A is jocular and light like a folksong.  The first couplet B is related to the second theme of the first movement.  The second couplet C is a gradual crescendo in which the themes from the previous movements re-enter. Especially the "Lieshout" motif obstinately repeats itself. In the last rondo-refrain the miller's wife suddenly shows a different nature. The friendly simplicity of the original theme becomes capricious and femininely temperamental.

The composer made two different versions: one for Windband and the other for Brassband.

Biography of Henk Badings
Henk Badings was born at Bandung (Java) in 1907. He was orphaned at an early age and came to the Netherlands in 1915. He studied at the University of Delft, where, after receiving his degree in 1930, he became an assistant-professor and developed along self-taught lines as a composer. As a testimony of his first symphony by the Concertgebouw orchestra in 1931, he received a testimonial of professional recognition as a composer - was in fact before finishing his technical studies. After some years of scientific work, he bade farewell to science and stepped entirely over to music. He became a profes-

sor of composition at various schools of music and conservatoires. Then for fifteen years he devoted himself principally to composition. Gradually he was again involved in teaching. In 1961 he accepted an appointment at the University of Utrecht, a year later he also became professor at the Musikhochschule in Stuttgart (Germany). In the meantime he also did guest-lecturing at the University of Adelaide (Australia) and at Point Park College (U.S.A.). He still teaches Acoustics and Information theory at the University of Utrecht. Of all contemporary Dutch composers Henk Badings became the best known outside Holland. Throughout the years he received a great number of awards, such as the Prix Italia (twice), the Paganini-prize, the Accademia-Chigiana prize, the Salzburg prize two prizes of the French radio for choral compositions, the Premio Marzotto in Venice and still many others. Upon his return to the Netherlands in 1972 he was awarded the Sweelinck State Prize. The musical works attracting these awards embrace:

chambermusic, choirmusic, orchestral works, piano-music, opera and electronic music, a proof indeed of Badings' many-sidedness. It is Badings' orchestral works that have established firstly his reputation abroad. However also his radiophonic opera "Orestes" went around the world. In an english version it was broadcast by more than 900 radiostations. Within the broad scale of his musical interests he showed also preference for compositions for Wind-orchestra. A number of them are known in the U.S.A. It is against this background that the St. Caecilia Wind-Orchestra of Lieshout feels very honoured that the suite of "Lieshout and its Windmills" is Badings' first composition of this kind especially dedicated to a Dutch Windorchestra.

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vollständig dem Komponieren zuwendete. Im Jahre 1956 gründete er ein elektronisches Musikstudio der Universität in Utrecht und seitdem wurde er stets wieder in pädagogische Tätigkeit bezogen. Er las als Gastprofessor an der Universität von Adelaide in Australien, am Point Park College in Pittsburg (U.S.A.) an der Staatlichen Musikhochschule in Stuttgart und an der Universität in Utrecht, wo er noch heute Akustik und Informationstheorie doziert. Von sämtlichen zeitgenössischen Komponisten Hollands ist Badings im Ausland am meisten bekannt geworden. Er ist Träger zahlreicher Preise und Auszeichnungen, u.a. erhielt er den Italiapreis (2x), den Paganinipreis, den Accademia Chigianapreis, den Chorpriis des französischen Radios, den Beiaardpreis Mechelen (Belgien), den Marzotoppreis einen Salzburgpreis und eine Zahl von niederländischen Preisen, darunter den Sweelinck-Staatspreis bei seiner Rückkehr nach Holland im Jahre 1972. Die preisgekrönten Werke - Kammermusik, Oper, Chormusik, Sinfonische Werke, Klaviermusik, Elektronische Musik bekunden Badings' Vielseitigkeit. Er hat sich mit allen musikalischen Gattungen beschäftigt von Klavierstücken für Anfänger bis zu Klavierkonzerten für Virtuosen, vom einfachen Lied bis zu abendfüllenden Oratorien. Seine Sinfonischen Werke haben zuerst seinen Namen im Ausland bekannt gemacht. Aber auch seine Radiofonische Oper "Orestes" ging in alle Welt und wurde in einer englischen Version von mehr als 900 Radiostationen gesendet. Seine elektronischen Ballettmusiken gingen in berühmte Opernhäuser wie die Wiener Staatsoper, seine Orgelwerke und seine Kompositionen für sinfonisches Blasorchester sind in Amerika bekannt. Auch der letztgenannten Gattung wendet Badings sich liebevoll zu. Seit 1952 ist er regelmässig Jurymitglied bei Blasorchesterwettbewerben. Abgesehen von einem Saxophonkonzert und zwei Kantaten mit Männerchor ist die Suite "Lieshout und seine Mühlen" Badings' erste Komposition für die in den Niederlanden üblichen Blasorchesterbesetzung.

LIESHOUT AND ITS WINDMILLS

Suite for Band by Henk Badings

This suite for wind instruments was composed in 1976 to celebrate the Centennial of St. Caecilia in Lieshout.

Inspiration came to the composer through the impressions he obtained of the genuine Brabant village of Lieshout which - unmarred by huge modern flats - shines like a jewel in the countryside.

The population of Lieshout, in particular the members of St. Caecilia, and the almost tangible country atmosphere of this village have imprinted their mark on this composition.

There are four movements: I Allegro "Overture Lieshout" II Scherzo "The Windmills of Lieshout" III Notturmo "Ruweeuwels" IV Finale "Molenaripneuk" (The Millers' Wife)

The first movement consists of an energetic 4/4 time, occasionally interrupted by 2/4 bars. A rhythmic and melodious exclamation of "Lieshout Lieshout" so repeatedly heard in conversation, is used in the main opening theme 

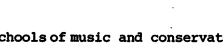
soon to be followed by the martial first bars: One can hear the rhythm of the words "full of energy" and "vitality" words often used by visitors to Lieshout wanting to describe the atmosphere of the village.  The Bavaria Brewery towers over the village. This Brewery employs millers, brewing the best beer in Brabant.

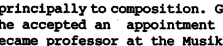
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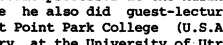
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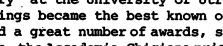
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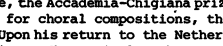
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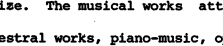
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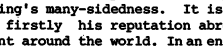
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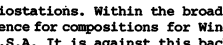
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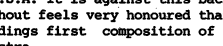
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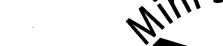
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Gescreven in opdracht van het Ministerie van C.R.M.
voor het 100-jarig bestaan van St. Caecilia

Lieshout en zijn Molens

VOOR

Harmonie

(for Band)

DIRECTIE in C
CONDUCTEUR en UT

I. Ouverture

Lieshout

HENK BADINGS

Allegro con spirito $\text{♩} = \pm 120$

TUTTI

Hobo, Clar.

TUTTI

p Saxen

p

Timp.

G. Ch.

Woodblock

Tam-Tam

Fluit, Hobo, Clar.

p Saxen

p

Fagot

Alt-Saxen

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01 1368 11

2

Timp.

f marc.

① marc.

Cornet., Tromp.

f

Hrns. Saxen

f non troppo

Tam-Tam

Cymb.

non troppo marc.

Tam-Tam

Cymb.

Tam-Tam

Cymb.

Tam-Tam

Cymb.

Tam-Tam

Clar.

cresc. poco a poco

cresc. poco

Tromb.

Cymb.

Tam-Tam

Cymb.

Tam-Tam

01 1368 11

3

+ Cornet., Tromp.

f

Tromb.

f

p cresc.

Gr. Ch.

Tam-Tam

②

Hrns. Saxen

f

p Bar. marc.

Kl. Trom. zonder snaren

Clar.

p

3e de Clar.

f

p legg.

Bassoon

1e Tromp. con sordino

01 1368 11

③

Tromp. con sordino

Hobo

Picc. Flut.

Ten. Sax.

Triangel

mf legg. Saxen, Hrn.

legg. Cornete

Mini Score

01 1368 11

④

Clar. s.

mf p

Triangel

cresc.

Clar., Hrn.

cresc.

mf cresc.

ff

Tutti

Tam-Tam

C. Ch.

Cymb.

Tam-Tam

Tutti

Hrn.

mf Saxen

ff

ff

mp

⑤

Clar.

Tam-Tam

Flut., Klockenspiel

poco Cornete

Bar.

Hrn.

Contra-Bas

p Timp.

Mini Score

01 1368 11

Hobo's

p espress.

espress.

Bassoon Bar.

p Contra-Bas

Indien Contra-Bas sanweisig Fagot en Bar. wegsten

Timp.

⑦

Contra-Bas

staccatissimo Cornete

Mini Score

01 1368 11

marc. Flut.

poco Clar. s.

mf p

poco Ten. Sax. or Bas-Clar

+ Hobo

marc.

Picc. Flut., Clar.

Trp. con sord.

Contra-Bas

marc.

Cymb.

gliss.

+ Saxen

Cornet

Mini Score

01 1368 11

Picc., Fl. Hobo Cornet

Clar. Alt-Sax. Clar.

Ten-Sax.

non gliss.

Tromb. Ten-Sax.

10 + 5va

Hrns., Saxen.

C. Ch.

Cymb.

Mini Score

01 1368 11

Cymb. Tam-Tam Triangel

Cymb. Tam-Tam Triangel

Cymb. Tam-Tam Triangel

Cymb. Tam-Tam Triangel

pesante

cresc.

Cornets, Tromp.

cresc.

Timp.

C. Ch.

Tri.

Cymb.

C. Ch.

Mini Score

01 1368 11

pesante

Camp.

Picc., Fl., Hobo, Clar.

Saxen, Hrns.

Brass

Hrns.

Basoon

Cymb.

Tam-Tam

Cymb.

Cornets, Tromp.

Cymb.

Tam-Tam

Cymb.

Tam-Tam

Cymb.

Tam-Tam

Cymb.

Mini Score

01 1368 11

II. Scherzo

De molens van Lieshout

Allegro molto $\text{♩} = \pm 72$

Bas-Clar.

Woodblock

Bongo's

Yass Drums

Timp.

Wire brush gliss.

Indien geen Brake Drums: lage slag vervangen door Triangelstaf op hangend Bekken

hoge slag op Triangel

1

Bas-Clar.

Bongo's

Yass Drums

Timp.

Gr. C.

Indien geen Fed. Pauk vorig motief herhalen

2

Mini Score

01 1368 11

Es-Clar., Fl. Picc. *mp*

Timpani

Yass Drums

Triangel Tam-Tam

mp

③

Woodblock

Bongo's

Gr. C.

01 1368 11

④

+ 1e Clar.

mp espress. sonore

mp dolce

01 1368 11

14

p

⑤

Bas Clar.

Tromb.

Tam-Tam

poco rit. ad Hb.

Tam-Tam

01 1368 11

15

⑥ Comodo $\text{♩} = \pm 60$

decreas.

Picc., Hobo

mp leggy.

mp

⑦

+ Kloikenspel

Clar., Fl.

+ 3e Clar.

Picc., Hobo

Clar.

Contra-Bas

pp *stok op stok indies geen Contra-Bas legno*

Fluit sta -

Mini Score

01 1368 11

⑧

1^{re} Clar.
Bassoon
Tam-Tam

p *mp* *p*

1^{re} Clar.
Bassoon
Tam-Tam

p *mp* *p*

⑨

1^{re} Clar.
Bassoon
Tam-Tam

p *mp* *p*

01 1368 11

1^{re} Clar.
p legg.
dolce
Tromp. con sordino
p
Bassoon
p dolce

Tam-Tam
Cymb. glass.

p *mp* *p*

⑩

Woodblock
Bongos
Triangel
Tam-Tam
Cymb. glass.

p *mp* *p*

⑪

2^{de} Clar.
2^{de} Bassoon
Timp.
Woodblock
B.D.
Gr. C.

p *mp* *p*

01 1368 11

mp Picc.
Fl. 2^{de} Clar.
p legg.
p
mp
p
mp

Timp.
Triangel
B.D.
Tam-Tam

p *mp* *p*

pp
dim.
pp
dim.

Triangel
Tam-Tam

pp *dim.* *pp* *dim.*

01 1368 11

III. Notturmo

Ruweweusiel

Molto Adagio $\text{♩} = \pm 40$

Clar.
p
Bassoon
Bass Clar.
p
Gr. C.
Tam-Tam
Sonore

p *mp* *p*

①

Horn Solo

p *mp* *p*

cresc. poco a poco
pp
pp
pp

Triangel
Tam-Tam

cresc. poco a poco *pp* *pp* *pp*

01 1368 11

1

Tam-Tam Cymb. Picc., Fl., Hobo

poco marc. mp

2

Tam-Tam Cymb. Picc., Fl., Hobo

poco marc. mp

3

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco più animato

01 1368 11

4

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco

5

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco

01 1368 11

6

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco

7

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco

01 1368 11

8

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco

9

Tam-Tam Cymb. Picc., Fl., Hobo Cornets, Timp. Gr. C. C. Cl.

poco

01 1368 11

⑦

Clar. in.

decresc. poco a poco

marc.

Mini Score

01 1368 11

Contr. Bas pizz.

③

B.D. sticks

pp legg.

④

Cornets

Hrns.

Timp.

mf marc.

espress.

Hobo. Clar.

Mini Score

01 1368 11

IV. Rondo

't Molenarinneke

Vivace $\text{♩} = \pm 100$

①

Picc. Fl. Clar.

marc.

Hrns.

p legg.

Bongo's

gla.

gla.

Fluit

Saxen

poco

Bas-Clar.

Basoon

Bas-Bas

C.C.

Gr. C.

wire brush

Mini Score

01 1368 11

⑤

⑥

Hobo. Clar.

Alt-Saxen

mf sostenuto

Cornet

poco f

poco f

Bar. Ten-Sax.

Bas-Basoon

⑦

Mini Score

01 1368 11

⑧

mf Cymb. *cresc.* *f*

decresc. *decresc.*

⑨ Klokkenspel ad lib.
Picc., Flaut, Hobo

mf *poco f*

01 1368 11

Clar. in E-flat *f* *sf*

⑩

sempre p Clar. in E-flat *ma legg.* Triangel

01 1368 11

⑪ Fl. Picc.
Hobo, Picc., Clar.

mf Triangel

⑫

mf *staccatissimo* Tromp. con sordina *pp* Triangel

⑬ Fl. Picc.
poco a poco cresc. tot

p Bongos Triangel

01 1368 11

⑭

p dolce Cornet, Horn Bar. Horn Woodblock B.D. *p marc.*

01 1368 11

14

Bongo's
B.D.
Woodblock
Camp. Tub.
Triangel

Bongo's
B.D.
Woodblock
Camp. Tub.
Triangel

01 1368 11

Deze groep van 8 maten: (18-19) naar verkiezing een of meermalen herhalen.

15

Bongo's
B.D.
Woodblock
Camp. Tub.
Triangel

Bongo's
B.D.
Woodblock
Camp. Tub.
Triangel

01 1368 11

16

Fl. Picc., Hobs

Clar. s.
Clar. Saxen
Tromp. s. senza sordino
Timp.
Triangel
Tam Tam

17

Picc.
+ Fl. Hobs

Clar. s.
Clar. Saxen
Tromp. s. senza sordino
Timp.
Triangel
Tam Tam

01 1368 11

Lento *rubato*
f quasi p

poco meno Lento
P + Clar.

stringendo
dal Tempo $\text{♩} = \pm 50$

4e Clar.
Bass Clar. Saxen
Timp.
Tam-Tam

... fin al Tempo $\text{♩} = \pm 200$

+ Flötenspiel ad lib.

Cornet
p

2de C. Ch.

01 1368 11

mf
 mf
 mf
 mf
 mp
 Tam-Tam

lunga
 largamento
 a Tempo $J. = \pm 100$
 riten.
 riten.
 riten.
 riten.
 Timp.
 C. Ch.
 riten.
 Cymb.
 Tam-Tam
 Cymb.
 Tam-Tam
 Cymb.