

# KING ARTHUR

Kees Schoonenbeek

## 1. "Camelot Castle"

MAESTOSO  $\text{♩} = 84$

flutes 8 va/ woodw. 8va ad lib.

**I** Flute/  
Oboe (8va ad lib.)/  
Eb Clarinet/Flügel/  
Cornet/Clarinet I/  
Soprano Sax./  
Flügel I/Cornet (b.b.)

**II** Clarinet-Flügel II-III/  
Cornet-Flügel (b.b.)/  
Alto Sax./Alto Clar.

**III** Horn I-II/Cor Anglais/  
Horn, solo-I (b.b.)/  
Alto Clar./Alto Sax.  
ad lib.

**IV** Horn III-IV/  
Horn II (b.b.)/  
Baritone I (b.b.)/  
Alto Clar./Ten. Sax.  
ad lib.

**V** Trumpet I/  
Cornet (b.b.)

**VI** Trumpet II/  
Cornet (b.b.)

**VII** Trombone I  
Ten. Sax./Baritone/  
Euphonium ad lib.

**VIII** Trombone II  
Trombone III/  
Baritone/Euphonium  
ad lib.

**IX** Ten. Sax./Baritone/  
Euphonium  
Bassoon ad lib.

**X** Bassoon/Bassclarinet/  
Baritone Sax./Bass/  
Double-Bass  
Trombone III,  
Baritone/Euphonium  
ad lib.

**XI** Timpani

**XII** Percussion:  
Field Drum/  
Snare Drum

8 va ad lib.

6 7 8 10 11 12

**I**

**II** *mp*

**III** *mp*

**IV** *mp*

**V** *mp*

**VI** *mp*

**VII** *mp*

**VIII** *mp*

**IX** *mp*

**X** *mp*

**XI** *mp*

**XII** *mp*

13 14 15 16 17 clar. loco 18 19

I *mf*

II

III *mp*

IV *mp*

V

VI

VII

VIII

IX *mp*

X

XI

XII

20 21 22 23 24 25 8 va ad lib. 26

I *f*

II *f*

III *mf*

IV *f*

V *f*

VI *f*

VII *f*

VIII *mp* *f*

IX *f*

X *mp*

XI *f*

XII *p*

27 28 29 30 31 32 33

I *p*

II *p*

III *p*

IV *p*

V *p*

VI *p*

VII *p*

VIII *p*

IX *p*

X *p*

XI

XII

34 35 36 37 38 39 40

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

41 loco 42 43 44 45 46 47

I *mp*

II *mp*

III

IV

V

VI

VII

VIII

IX

X

XI

XII SD *p*

48 49 50 52 53 54

I

II

III

IV

V *mf*

VI *mf*

VII *mf*

VIII *mf*

IX

X *mf*

XI

XII *mf* Field drum

55 56 woodw. 8va ad lib. 57 58 59 60 61

I *p*

II 8 va ad lib. *p*

III *p*

IV *p*

V *p*

VI *p*

VII *p*

VIII *p*

IX *p*

X *p*

XI *mf*

XII *mf*

62 63 64 65 66 67 68

I *f*

II *f*

III *f*

IV *f*

V *f*

VI *f*

VII *f*

VIII *f*

IX *f*

X *f*

XI *f*

XII *p*

69 70 71 72 73 74

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

75 76 77 78 79

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

2. "Lancelot"

80 81 82 83 84 *Poco rit.* 85

I Flute/ Oboe (8va ad lib.)/ Eb Clarinet/Flügel/ Cornet/Clarinet I/ Soprano Sax./ Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/ Cornet-Flügel (b.b.)/ Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/ Horn, solo-I (b.b.)/ Alto Clar./Alto Sax. ad lib.

IV Horn III-IV/ Horn II (b.b.)/ Baritone I (b.b.)/ Alto Clar./Ten. Sax. ad lib.

V Trumpet I/ Cornet (b.b.)

VI Trumpet II/ Cornet (b.b.)

VII Trombone I Ten. Sax./Baritone/ Euphonium ad lib.

VIII Trombone II Trombone III/ Baritone/Euphonium ad lib.

IX Ten. Sax./Baritone/ Euphonium Bassoon ad lib.

X Bassoon/Bassclarinet/ Baritone Sax./Bass/ Double-Bass Trombone III, Baritone/Euphonium ad lib.

XI Timpani

XII Percussion: Cymbals/ Snare Drum

ALLEGRO ♩ = 130

I Flute/ Oboe (8va ad lib.)/ Eb Clarinet/Flügel/ Cornet/Clarinet I/ Soprano Sax./ Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/ Cornet-Flügel (b.b.)/ Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/ Horn, solo-I (b.b.)/ Alto Clar./Alto Sax. ad lib.

IV Horn III-IV/ Horn II (b.b.)/ Baritone I (b.b.)/ Alto Clar./Ten. Sax. ad lib.

V Trumpet I/ Cornet (b.b.)

VI Trumpet II/ Cornet (b.b.)

VII Trombone I Ten. Sax./Baritone/ Euphonium ad lib.

VIII Trombone II Trombone III/ Baritone/Euphonium ad lib.

IX Ten. Sax./Baritone/ Euphonium Bassoon ad lib.

X Bassoon/Bassclarinet/ Baritone Sax./Bass/ Double-Bass Trombone III, Baritone/Euphonium ad lib.

XI Timpani

XII Percussion: Cymbals/ Snare Drum

2 va 3 4

*pp* *mf*

60 61 62 63 64 65

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

5 6 7 8 9

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII



10 11 12 13 14

I *mp*

II

III *p* *mf*

IV *p* *mf*

V *mp*

VI *mp*

VII *mf*

VIII *mf*

IX *p* *mf*

X *f*

XI

XII *p* *mf*

This page of a musical score covers measures 10 through 14. It consists of twelve staves, labeled I to XII. Staff I (treble clef) begins with a mezzo-piano (*mp*) dynamic and contains a melodic line with eighth and sixteenth notes. Staff II (treble clef) is mostly silent, with a large black graphic obscuring the staff in measure 12. Staff III (treble clef) starts with a piano (*p*) dynamic and includes a half note chord in measure 12, followed by a mezzo-forte (*mf*) dynamic. Staff IV (treble clef) also starts with a piano (*p*) dynamic and features a half note chord in measure 12, then moves to a mezzo-forte (*mf*) dynamic. Staff V (treble clef) is silent until measure 14, where it begins with a mezzo-piano (*mp*) dynamic. Staff VI (treble clef) is silent until measure 14, where it begins with a mezzo-piano (*mp*) dynamic. Staff VII (bass clef) contains a melodic line with eighth notes, reaching a mezzo-forte (*mf*) dynamic in measure 14. Staff VIII (bass clef) is silent until measure 14, where it begins with a mezzo-forte (*mf*) dynamic. Staff IX (bass clef) starts with a piano (*p*) dynamic and includes a half note chord in measure 12, then moves to a mezzo-forte (*mf*) dynamic. Staff X (bass clef) is silent until measure 14, where it begins with a forte (*f*) dynamic. Staff XI (bass clef) is silent throughout. Staff XII (bass clef) contains a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic and moving to a mezzo-forte (*mf*) dynamic in measure 14. A large black graphic with a white curved line is positioned over staff II in measure 12.

15 16 17 18 19

I

II

III *f*

IV *f*

V *f*

VI *f*

VII *f*

VIII *f*

IX *f*

X *f*

XI *mf*

XII

This page of a musical score covers measures 15 through 19. It consists of twelve staves, labeled I to XII. Staff I (treble clef) is silent throughout, with a large black graphic obscuring the staff in measure 17. Staff II (treble clef) is silent throughout, with a large black graphic obscuring the staff in measure 17. Staff III (treble clef) begins with a forte (*f*) dynamic and contains a melodic line with eighth notes. Staff IV (treble clef) also begins with a forte (*f*) dynamic and contains a melodic line with eighth notes. Staff V (treble clef) contains a rhythmic pattern of eighth notes with a forte (*f*) dynamic. Staff VI (treble clef) contains a rhythmic pattern of eighth notes with a forte (*f*) dynamic. Staff VII (bass clef) contains a melodic line with eighth notes and a forte (*f*) dynamic. Staff VIII (bass clef) contains a melodic line with eighth notes and a forte (*f*) dynamic. Staff IX (bass clef) contains a melodic line with eighth notes and a forte (*f*) dynamic. Staff X (bass clef) is silent until measure 19, where it begins with a forte (*f*) dynamic. Staff XI (bass clef) begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with eighth notes. Staff XII (bass clef) contains a rhythmic pattern of eighth notes throughout. Large black graphics with white curved lines are positioned over staff I in measure 17, staff II in measure 17, and staff X in measure 19.

20 21 22 23 24

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

*mf* *f* *mf* *f* *mf*

25 26 27 28 29

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

30 31 32 33 34

I *espr.*  
*mp*

II *p*

III *p*

IV *mp*

V *mf*

VI *mf*

VII

VIII

IX *mp*  
*p*

X

XI

XII *mp*

35 36 37 38 39

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

40 41 42 43 44

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

45 46 47 48 49

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII



62 63 64 65 66 67 68

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

*f* *p* *f* *p* *f*

69 70 71 Poco rit. 72 73 74 ALLARGANDO 75

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

### 3. "Guinevere"

ALLEGRO  $\text{♩} = 63$

fl. 8 va/w.w. 8 va ad lib.

I Flute/  
Oboe (8va ad lib.)/  
Eb Clarinet/Flügel/  
Cornet/Clarinet I/  
Soprano Sax./  
Flügel I/Cornet (b.b.)

II Clarinet-Flügel II-III/  
Cornet-Flügel (b.b.)/  
Alto Sax./Alto Clar.

III Horn I-II/Cor Anglais/  
Horn, solo-I (b.b.)/  
Alto Clar./Alto Sax.  
ad lib.

IV Horn III-IV/  
Horn II (b.b.)/  
Baritone I (b.b.)/  
Alto Clar./Ten. Sax.  
ad lib.

V Trumpet I/  
Cornet (b.b.)

VI Trumpet II/  
Cornet (b.b.)

VII Trombone I  
Ten. Sax./Baritone/  
Euphonium ad lib.

VIII Trombone II  
Trombone III/  
Baritone/Euphonium  
ad lib.

IX Ten. Sax./Baritone/  
Euphonium  
Bassoon ad lib.

X Bassoon/Bassclarinet/  
Baritone Sax./Bass/  
Double-Bass  
Trombone III,  
Baritone/Euphonium  
ad lib.

XI Timpani

XII Percussion:  
Triangle/  
Snare Drum/Bass Drum

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

19 20 21 22 23 24 25 26 27 28

I 

II 

III 

IV 

V 

VI 

VII 

VIII 

IX 

X 

XI 

XII 

29 30 31 32 35 36 37 38

I 

II 

III 

IV 

V 

VI 

VII 

VIII 

IX 

X 

XI 

XII 



39 40 41 42 43 44 45 46 47 48

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

49 50 51 52 53 54 55 56 57 58

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

Triangle

59 60 61 62 63 64 65 66 67

I *f*

II *f*

III *f*

IV *f*

V *f*

VI *f*

VII *f*

VIII *f*

IX *f*

X *f*

XI *f*

XII *f* S.D. *mf*

68 69 70 71 72 73 74 75 76

I *mf*

II *mf*

III *mf* *mp*

IV *mf* *mp*

V *mf*

VI *mf*

VII *mf* *mp*

VIII *mf* *mp*

IX *mf* *mp*

X *mf*

XI *mf*

XII *mf*

# KING ARTHUR - Kees Schoonenbeek

"King Arthur" is een vijfdeelige suite gebaseerd op de sagen rond de persoon van de engelse koning Arthur. Deel I, "Camelot Castle": een nobele Pavane die de sfeer tekent op het kasteel van koning Arthur. Dit is de plaats waar de ridders van de ronde tafel regelmatig bij elkaar kwamen om, onder leiding van de koning, verslag uit te brengen omtrent hun belevenissen in de wereld buiten Camelot. Deel II, "Lancelot": een van de favoriete ridders van de koning, een onverschrokken held die vooral schitterde op de toernooien. Deel III, "Guinevere": de lieflijke vrouw van koning Arthur. Boze tongen beweren dat zij iets had met de held van deel II maar wij doen niet mee aan die roddel. Voor haar een lichtvoetige wals, een jonkvrouw waardig. Deel IV, "Merlin": Merlijn de tovenaer, steun en toeverlaat van de koning maar toch ook een figuur die vragen oproep. Waar kwam hij vandaan, van wie had hij zijn bovenaardse krachten? In ieder geval is "Merlin" de schakel tussen het menselijke en bovenmenselijke, een figuur die in veel sagen en legenden in allerlei varianten naar voren komt. Deel V, "Excalibur": het onoverwinnelijke zwaard van koning Arthur, symbool van kracht en macht. Ergens in het oude Engeland bevond zich "Excalibur", onwrikbaar gestoken in een rots. Degene die het zwaard uit de rots kon trekken zou uitverkoren zijn en door Excalibur als heer en meester erkend worden. Natuurlijk was dit "King Arthur", aan wie dan ook deze suite is gewijd.

"King Arthur" is a five-movement-suite based on the famous Arthur legends. Part one, "Camelot Castle": a noble pavane describing the atmosphere on Arthur's castle. This is the scene of the regular meetings of the knights of the round table who, presided over by the king, reported about their adventures and adventures in the world outside Camelot. Part two, "Lancelot": the king's favourites, a brave hero, who excelled in jousts and tournaments. Part three, "Guinevere": the lovely wife of king Arthur. Rumour had it that she had an affair with the hero of part two, but we will not partake in gossip. Especially for her a light-footed waltz, befitting this noble damsel. Part four, "Merlin": Merlin the magician, the king's help and refuge, but also a figure clouded in mystery. Where did he come from, who gave him his extraordinary powers? Anyhow, he is the link between human and superhuman, a name that surfaces in a great number of legends. Part five, "Excalibur": king Arthur's invincible sword, symbol of power and might. Somewhere in ancient England "Excalibur" was immovably stuck in a rock. He who could pull the sword out of the rock would be chosen and recognized by "Excalibur" as its lord and master. Of course, Arthur was the chosen one, Arthur, to whom this suite is dedicated.

"King Arthur" est une suite en cinq parties basée sur les mythes autour de la personne du roi anglais Arthur. Partie I, "Camelot Castle": une noble pavane qui peint l'atmosphère qui règne au château du roi Arthur. C'est là que se réunissent régulièrement pour le compte, sous le commandement du roi, de leurs vassaux dans le monde hors de l'enceinte de Camelot. Partie II, "Lancelot": un des chevaliers préférés du roi, un héros intrépide qui brillait surtout aux tournois. Partie III, "Guinevere": l'épouse charmante du roi Arthur. Les mauvaises langues prétendent qu'elle avait une liaison avec le héros de la partie II, mais nous n'entrons pas dans ce ragot. Pour elle, une valse légère, digne d'une jeune fille noble. Partie IV, "Merlin": Merlin l'enchanteur, la providence du roi, mais quand même aussi un personnage qui soulevait des questions. D'où venait-il, de qui avait-il ses pouvoirs supraterrrestres? Quoi qu'il en soit, "Merlin" est le maillon entre l'humain et le surhumain, un personnage qui figure en toutes sortes de variantes dans beaucoup de mythes et de légendes. Partie V, "Excalibur": l'épée invincible du roi Arthur, symbole de force et de pouvoir. Quelque part en Angleterre se trouvait "Excalibur", enfoncée d'une façon immuable dans un rocher. Celui qui réussissait à retirer l'épée du rocher serait élu et reconnu maître par Excalibur. Ce fut évidemment le roi Arthur, auquel cette suite est dès lors dédiée.

Die fünfteilige Suite "King Arthur" basiert auf den Sagen um die Person des englischen Königs Artus. Teil I, "Camelot Castle": Eine noble Pavane, die die Atmosphäre im Schloss König Artus beschreibt. Dies ist der Ort, wo sich die Ritter der Tafelrunde regelmäßig versammelten, um über ihre Erlebnisse in der Welt außerhalb "Camelot" zu berichten. Teil II, "Lancelot": Einer der Lieblingsritter des Königs, ein unerschrockener Held, der vor allem bei den Turnieren glänzte. Teil III, "Guinevere": Die liebebreizende Frau von König Artus. Böse Zungen behaupten, dass sie eine Liebschaft mit Lancelot hatte. Für sie ein leichtfüßiger Walzer, einem gnädigen Fräulein würdig. Teil IV, "Merlin": Merlin der Zauberer, die Stütze des Königs. Eine Figur, die Fragen offen lässt. Woher kam er, von wem hatte er seine überirdischen Kräfte? Merlin ist das Bindeglied zwischen dem Menschlichen und Überirdischen, eine Figur, die in vielen Sagen und Legenden in verschiedensten Formen auftritt. Teil V, "Excalibur": Das unbesiegbare Schwert von König Artus, Sinnbild für Kraft und Macht. Irgendwo im alten England befand sich "Excalibur", unumstößlich in einem Felsen gesteckt. Jemand, der das Schwert aus dem Felsen ziehen konnte, würde als Herr und Meister anerkannt werden. Natürlich war dies "King Arthur", dem diese Suite gewidmet ist.

77 78 79 80 81 82 83 84 85

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

S.D.

B.D.

mf

f

86 87 88 89 90 91 92 93 94 95

I  
II  
III  
IV  
V  
VI  
VII  
VIII  
IX  
X  
XI  
XII

96 97 98 99 100 101 102 103

I  
II  
III  
IV  
V  
VI  
VII  
VIII  
IX  
X  
XI  
XII

Triangle

104 105 106 107 108 109 110 111

I  
II  
III  
IV  
V  
VI  
VII  
VIII  
IX  
X  
XI  
XII

112 113 114 115 116 Poco rit. 117 118

I  
II  
III  
IV  
V  
VI  
VII  
VIII  
IX  
X  
XI  
XII



8 9 *Espressivo* 10 11

I  
II  
III  
IV  
V *solo*  
VI  
VII *p*  
VIII *p*  
IX *p*  
X *p*  
XI *p*  
XII

12 13 15

I  
II  
III *solo*  
IV  
V  
VI  
VII  
VIII  
IX  
X  
XI  
XII

5. "Excalibur"

16 17 18 19 20 21 *attacca*

I *mf*

II *mf*

III *tutti* *mf*

IV *mf*

V *tutti* *mf*

VI *mf*

VII *mf*

VIII *mf*

IX *mf*

X *mf*

XI *mf*

XII *p*  
soft sticks on cymb.

ALLEGRO CON FUOCO

I fl. 8 va/ w.w. 8va ad lib. *f*

II 8 va ad lib. *f*

III Horn I-II/Cor Anglais/  
Horn, solo-I (b.b.)/  
Alto Clar./Alto Sax.  
*ad lib.*

IV Horn III-IV/  
Horn II (b.b.)/  
Baritone I (b.b.)/  
Alto Clar./Ten. Sax.  
*ad lib.*

V Trumpet I/  
Cornet (b.b.) *f*

VI Trumpet II/  
Cornet (b.b.) *f*

VII Trombone I  
Ten. Sax./Baritone/  
Euphonium *ad lib.* *f*

VIII Trombone II  
Trombone III/  
Baritone/Euphonium  
*ad lib.* *f*

IX Ten. Sax./Baritone/  
Euphonium  
Bassoon *ad lib.* *f*

X Bassoon/Bassclarinet/  
Baritone Sax./Bass/  
Double-Bass  
Trombone III,  
Baritone/Euphonium  
*ad lib.* *f*

XI Timpani *f*

XII Percussion:  
Hi-Hat/Tom-Tom/  
Snare Drum/Bass Drum *mf*

hi-hat S.D. B.D.



7 8 9 10 11 12

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

TR

13 14 15 17 18

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

S.D.

19 20 21 22 23 24

I *mp*

II *p*

III *p*

IV *p*

V

VI

VII *f*

VIII *f*

IX *mp*

X *p*

XI

XII

25 26 27 29 30

I

II

III

IV

V

VI

VII *f*

VIII *f*

IX *f*

X

XI

XII

31 32 33 34 35 36

I

II

III

IV

V

VI

VII *f*

VIII *f*

IX *f*

X

XI

XII

hi-hat

*mf*

37 38 39 40 41 42

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

43 44 45 46 47

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

TT

S.D.

48 49 50 52 53

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

TT

S.D.

54 55 56 57 58 59

I

II

III

IV

V

VI

VII

VIII

IX

X

XI

XII

*f*

*mf*

B.D.

