

# Concerto

for Contemporary Music Ensemble

Music by M.H. Kop

Lyrics by Suzan Slijpen

Arranged for Concert Band  
by

Ad Lamerigts



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## Concerto for Contemporary Music Ensemble - toelichting

Al langer spelend met de gedachten om elektronische muziek te verbinden met het akoestisch gegeven van het blaasorkest, hoorde ik muziek van de uit Roggel afkomstige Mauritz Kop, beter bekend onder de producernaam The Ambient Society.

Zijn fantasierijke, poëtische composities met een welhaast buitenaardse sfeer openden voor mij een nieuwe wereld van klankkleuren. De orkestrale invloeden die onmiskenbaar aanwezig zijn in zijn elektronische composities brachten mij er toe deze componist te vragen een nieuw werk te componeren, waarin met een kruisbestuiving van verschillende disciplines een symbiose van akoestische en elektronische muziek gerealiseerd zou kunnen worden.

Het resultaat was een geheel elektronische compositie die ik vertaalde naar een speelbaar en futuristisch arrangement voor blaasorkest.

Naast de synthesizer zijn ook belangrijke rollen toegekend aan vocale inbreng, piano, elektrische gitaar en basgitaar. Deze eigentijdse en vernieuwende compositie beschrijft de reis van het mensenleven. Van geboorte naar jeugd, volwassenheid, ouderdom, sterven en daarna..

Ad Lamerigts

Lyrics by Suzan Slijpen

I hear the children calling  
Find myself running, running through the rain  
On my feet while raindrops keep falling  
Tomorrow I'll be a man

The concept of time  
Is my companion in life  
Where yesterday's now  
And now becomes tomorrow

Get on your way  
Get on your way  
Get on your way

The rainy days turns to, a dark night in a circle  
A never ending phase  
Of changing seasons and shimmering light  
Today I am a man

The concept of time  
Is my companion in life  
Where yesterday is now  
And now becomes tomorrow

Ticking in my mind  
The grandfather clock will chime  
As I conclude this tonight

Through time's mirror  
The past becomes clearer  
Dear mother, I am a man

We're running on time, each living our lives,  
And when our days comes, that we leave our loves ones  
Our souls have combined, the memories alive in you

At once we unite, dropping every last fight  
A beauty that stuns, songs filling our lungs  
Singing your day has come, this journey I leave for you

I leave for you  
I leave for you

Get on your way.....

# Instrumentation:

Duration: 07:50

Voice  
Electric Guitar  
Piano  
Synthesizer

Piccolo  
Flute 1  
Flute 2  
Oboe  
English Horn  
Bassoon

Clarinet in E $\flat$   
Clarinet 1 in B $\flat$   
Clarinet 2 in B $\flat$   
Clarinet 3 in B $\flat$   
Bass Clarinet in B $\flat$

Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone

Horn 1+3 in F  
Horn 2+4 in F  
Trumpet 1 in B $\flat$   
Trumpet 2 in B $\flat$   
Trumpet 3 in B $\flat$   
Trombone 1 in C  
Trombone 2 in C  
Trombone 3 in C

Baritone in B $\flat$   
Tenor Tuba in B $\flat$   
Bass in B $\flat$

4-string Bass Guitar

Timpani  
Drumset/Marimba  
Glockenspiel/Vibraphone  
Percussion 1  
Percussion 2/Marimba

Additional Parts available on request

# Concerto

for Contemporary Music Ensemble

Music by M.H. Kop  
Lyrics: Suzan Slijpen  
Soundedit and creations by Rob Mennen  
Arranged by Ad Lamerigts

$\text{♩} = 72$

A

Score for Contemporary Music Ensemble, featuring:

- Voice
- Electric Guitar
- Piano
- Synthesizer
- Piccolo
- Flute 1
- Flute 2
- Oboe
- English Horn
- Bassoon
- Clarinet in Eb
- Clarinet 1 in Bb
- Clarinet 2 in Bb
- Clarinet 3 in Bb
- Bass Clarinet in Bb
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Barietone Saxophone
- Horn 1-3 in F
- Horn 2-4 in F
- Trumpet 1 in Bb
- Trumpet 2 in Bb
- Trumpet 3 in Bb
- Trombone 1
- Trombone 2
- Trombone 3
- Baritone Bb
- Tenor Tuba Bb
- Bass in Bb
- 4-string Bass Guitar
- Timpani
- Drum Set/Marimba
- Glockenspiel/Vibraphone
- Percussion 1
- Percussion 2/Marimba

Performance instructions and dynamics include:

- "Do not use general midi sounds!" Made with YAMAHA SRX5 and Apple Studio-manager
- Custom: Swell pad (with controlling the phasing)
- pp, mf, p, f
- Solo with guitar
- Cymbal on timpani play various sound (use pedal)
- Spring drum etc.
- Wachkiste
- Barchines
- High tuned Toms or Bon Bams

$\text{♩} = 72$

A

Voice

E. Gtr.

Pno.

Synth.

Picc.

Fl.1

Fl.2

Ob.

Eng. Hrn.

Bsn.

Es. Cl.

Cl.1

Cl.2

Cl.3

B. Cl.

Alo Sax.1

Alo Sax.2

Ten. Sax.

Bari. Sax.

Hn.1-3

Hn.2-4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bar.

T. Tbn.

Bass Bb.

Bass Guitar

Temp.

Dr.

Glock.

Perc.

Perc.

**B**

*coming out*

*Harmon Mute*

*mp*

*pp*

*Martillo con cuerdas (percussion 2)*

**B**

*Martillo*

C

Score for a full orchestra and voice. The score is divided into several systems of staves. The instruments listed on the left are: Voice, E. Gtr., Pno., Synth., Picc., Fl. 1, Fl. 2, Ob., Eng. Hn., Bsn., E♭ Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Aho Sax. 1, Aho Sax. 2, Ten. Sax., Bari. Sax., Hn. 1+3, Hn. 2+4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., T. Tbn., Bass Br., Bass Guitar, Timp., Dr., Glock., Perc., and another Perc. staff at the bottom.

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*, *mp*, *cresc.*, *ff*), and articulation marks. The piano part features a complex rhythmic pattern with many sixteenth notes. The woodwinds and brass sections have sustained notes with dynamic markings. The percussion section includes a suspended cymbal with a crescendo and decrescendo.

At the bottom of the page, there is a section labeled 'C' and 'Suspended Cymbal' with a dynamic marking of *p* and *mf*.

33 **D** 5

Voice: I hear the chil-dren call-ing Find my self run-ning run - ing through the

E. Gr. *rit* *Crescendo* *Solo*

Pian. *Broadly* *f* *Crescendo* *Erit* *Broadly* *f* *Crescendo* *Brems*

Synth. *String backgroundpad*

Picc. *mf cresc.* *ff* *mp*

Fl.1 *f* *mf cresc.* *ff* *mp*

Fl.2 *f* *mf cresc.* *ff* *mp*

Ob. *f* *mf cresc.* *ff* *mp*

Eng. Hn. *f* *mf cresc.* *ff* *mp*

Bsn. *f* *mf cresc.* *ff* *mp*

Es Cl. *f* *mf cresc.* *ff* *mp*

Cl.1 *f* *mf cresc.* *ff* *mp* *express.*

Cl.2 *f* *mf cresc.* *ff* *mp* *express.*

Cl.3 *f* *mf cresc.* *ff* *mp* *express.*

B. Cl. *f* *mf cresc.* *ff* *mp* *express.*

Aho Sax.1 *f* *mf cresc.* *ff* *mp*

Aho Sax.2 *f* *mf cresc.* *ff* *mp*

Ten. Sax. *f* *mf cresc.* *ff* *mp*

Bari. Sax. *f* *mf cresc.* *ff* *mp*

Hn. 1+3 *f* *mf cresc.* *ff* *mp*

Hn. 2+4 *f* *mf cresc.* *ff* *mp*

Tpt.1 *f* *mf cresc.* *ff* *mp*

Tpt.2 *f* *mf cresc.* *ff* *mp*

Tpt.3 *f* *mf cresc.* *ff* *mp*

Tbn.1 *f* *mf cresc.* *ff* *mp*

Tbn.2 *f* *mf cresc.* *ff* *mp*

Tbn.3 *f* *mf cresc.* *ff* *mp*

Bar. *f* *mf cresc.* *ff* *mp*

T. Tbn. *f* *mf cresc.* *ff* *mp*

Bass Bp. *f* *mf cresc.* *ff* *mp*

Bass Guitar *f* *mf cresc.* *ff* *mp*

Temp. *f* *mf cresc.* *ff* *mp*

Dr. *f* *mf cresc.* *ff* *mp*

Glock. *f* *mf cresc.* *ff* *mp*

Perc. *p* *f* *mp* *Martini*

Perc. *Suspended Cymbal* *D* *Tambourine*

41

Voice

rain— On— my feet while the rain-drops keep fall-ing To—morrow I'll be a man. The con-cept of time— is my com-pan-ion in life— Where yest-er-days now— and now— be-comes—

E. Gr.

Pno.

Synth.

Chord symbols: F7/Bb, F7, Cmaj7, Eb(m7b9), Bbmaj7, F7, Cm, Eb(m7b9), F7/Bb.

Picc.

Fl.1

Fl.2

Ob.

Eng. Hn.

Bsn.

ES-Cl.

Cl.1

Cl.2

Cl.3

B. Cl.

Alo Sax.1

Alo Sax.2

Ten. Sax.

Bari. Sax.

Dynamic markings: mf, f, mp.

Hn. 1+3

Hn. 2+4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bar.

T. Tbn.

Bass Bb

Bass Guitar

Temp.

Dr.

Glock.

Perc.

Perc.

(Suspended Cymbal)

p f

Dynamic markings: mf, mp, p, f.





Voice: The rain-y days, turns to, a dark night in a cir-cle. A never en-ding phase. Of chan-ging seas + ons, and

E. Git.: Power Chords (rawly)

Pno.: E6/9, D9(m7), C#add9, C#m6, E5add9, D9, C#m6, E6/9

Synth.: E6/9, D9(m7), C#add9, C#m6 [new age leadpad], E6/9, D9, C#m6, E6/9

Picc.: *mf*

Fl.1: *mp*

Fl.2: *mp*

Ob.: *mp*

Eng. Hn.: *mp*

Bsn.: *mp*

Es Cl.: *mp*

Cl.1: *mf*, open

Cl.2: *mf*, open

Cl.3: *mf*, open

B. Cl.: *mp*

Alto Sax.1: *mp*

Alto Sax.2: *mp*

Ten. Sax.: *mp*

Bari. Sax.: *mp*

Hn. 1-3: *mp*, *ff*

Hn. 2-4: *mp*

Tpt.1: *mp*, Open

Tpt.2: *mp*, Open

Tpt.3: *mp*, Open

Tbn.1: *ff*, *mp*

Tbn.2: *ff*, *mp*

Tbn.3: *mp*

Bar.: *mp*

T. Tbn.: *mp*

Bass Bb.: *mp*

Bass Guitar: *mp*

Temp.: *pp*

Dr.: [Very quick to drums] *ff*

Glock.: [Clocktower]

Perc.: [Suspended Cymbal] *p*, [Bell tree], [Triangle beater on Tam Tam]

Perc.: [Toms], [Snare]

65 (spoken with a low voice)

shin-ne - ring light\_ To - day\_ I am a man\_ con-cept of time\_ is my com-panion in life\_ Where yest-er-days now\_ and now\_ he - comes\_ to - mor-row (mor-row mor-row mor-row) (echoing....)

**G**

Chords: D<sub>9</sub>mp, F<sub>9</sub>add9/C, C<sub>9</sub>oss, E<sub>9</sub>add9, D<sub>9</sub>mp, C<sub>9</sub>add9, E<sub>9</sub>, D<sub>9</sub>mp, C<sub>9</sub>add9

Instrumentation: Voice, E. Gu., Pno., Synth., Picc., Fl.1, Fl.2, Ob., Eng. Hn., Ban., Eb Cl., Cl.1, Cl.2, Cl.3, B. Cl., Aho Sax.1, Aho Sax.2, Ten. Sax., Bari. Sax., Hn.1+3, Hn.2+4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Bar., T. Tba., Bass Bb., Bass Guitar, Timp., Dr., Glock., Perc., Perc.

Dynamic markings: mp, f, mf, ff, *sfz*, *f*

Performance notes: [Pair of Cymbals], [Concert Bass drum]

Rehearsal mark **G** is present at the beginning and end of the score.

Score for measures 77-100, featuring sections H, I, and J.

**Voice:** Melody line with lyrics.

**Piano:** Accompaniment with chords: F, C<sup>m</sup>, E<sup>9</sup>add9, B<sup>9</sup>m7<sup>♭</sup>, F, F<sup>9</sup>add9, B<sup>9</sup>/C, E<sup>9</sup>add9, B<sup>9</sup>m7<sup>♭</sup>, F<sup>9</sup>add9, C<sup>9</sup>sus4, E<sup>9</sup>sus4, B<sup>9</sup>m7<sup>♭</sup>.

**Synth:** [Dark strings] *mf*, [L. strings/strings] *mf*, [L. synth bass] *mf*.

**Flutes:** Fl. 1, Fl. 2, Ob. (Cue Flute 1) *pp*, *p*, *mf*, *Brilliant* *mf*.

**Woodwinds:** Eng. Hrn., Bsn., E♭ Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Aho Sax. 1, Aho Sax. 2, Ten. Sax., Bari. Sax. *mf*, *mp*, *With dignity* *mf*.

**Brass:** Hn. 1+3, Hn. 2+4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., T. Tbn., Bass Bb., Bass Guitar *f*, *mp*, *p*.

**Drums:** Timpani (Crotale on timpani *Con Arco*), Vibraphone, Glockenspiel (Vibraphone *Con Arco* *Motor on*), Percussion (Barchines & Vibra-son up to K, Ocean-drum up to K, etc.).

K

92

Voice

E. Gtr.

Pno.

Synth.

Picc.

Fl.1

Fl.2

Ob.

Eng. Hn.

Ban.

Eb Cl.

Cl.1

Cl.2

Cl.3

B. Cl.

Aho Sax.1

Aho Sax.2

Ten. Sax.

Bari. Sax.

Hn.1+3

Hn.2+4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bar.

T. Tbn.

Bass Bb.

Bass Guitar

Temp.

Dr.

Glock.

Perc.

Perc. (Field drum)

Chords: F, Fadd9, C7sus4, E7b9, Bbm7, Fm7, Fm9, A9/C, Fm7Eb, Bb7, Fm, Fm7C

Dynamics: Mysterious, mp, mf, dim.

93

K

Voice

E. Gr.

Pan.

Synth.

Picc.

Fl.1

Fl.2

Ob.

Eng. Hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

B. Cl.

Alto Sax.1

Alto Sax.2

Ten. Sax.

Bari. Sax.

Hn.1+3

Hn.2+4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bar.

T. Tbn.

Bass Bb.

Bass Guitar

Temp.

Dr.

Glock.

Perc.

Perc.

mind, The grand - fa - ther clock will chime As I con-clude this\_ is\_ night

C<sub>major</sub> C<sub>major</sub> E<sub>7</sub>(D<sub>9</sub>) F<sub>7</sub>(B<sub>9</sub>)

F<sub>7</sub>(E<sub>9</sub>) B<sub>9</sub>(A<sub>9</sub>) A<sub>9</sub>(G<sub>9</sub>) A<sub>9</sub>(G<sub>9</sub>) C<sub>major</sub> C<sub>major</sub> E<sub>7</sub>(D<sub>9</sub>) F<sub>7</sub>(B<sub>9</sub>)

F<sub>7</sub>(E<sub>9</sub>) B<sub>9</sub>(A<sub>9</sub>) A<sub>9</sub>(G<sub>9</sub>) A<sub>9</sub>(G<sub>9</sub>) C<sub>major</sub> C<sub>major</sub> E<sub>7</sub>(D<sub>9</sub>) F<sub>7</sub>(B<sub>9</sub>)

F<sub>7</sub>(E<sub>9</sub>) B<sub>9</sub>(A<sub>9</sub>) A<sub>9</sub>(G<sub>9</sub>) A<sub>9</sub>(G<sub>9</sub>) C<sub>major</sub> C<sub>major</sub> E<sub>7</sub>(D<sub>9</sub>) F<sub>7</sub>(B<sub>9</sub>)

[tr. seashore soundeffect (triple split sound)] [tr. seashore soundeffect (triple split sound)] C<sub>major</sub> C<sub>major</sub> E<sub>7</sub>(D<sub>9</sub>) F<sub>7</sub>(B<sub>9</sub>)

[Ocean drum]

L

Voice: *mf* Through time's mir-ror The past be-comes clear-er Dear-moth-er, I am a man.

E. Gr. *f* *ff*

Pno. *f* *ff*

Synth. *f* *ff*

Picc. *f* *ff*

Fl.1 *mp* *f*

Fl.2 *mf* *f*

Ob. *mf* *f*

Eng. Hn. *mf* *f*

Bsn. *f*

Es. Cl. *f*

Cl.1 *mf* *f*

Cl.2 *mf* *f*

Cl.3 *mf* *f*

B. Cl. *f*

Alto Sax.1 *f*

Alto Sax.2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1-3 *f*

Hn. 2-4 *f*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbn.1 *f*

Tbn.2 *f*

Tbn.3 *f*

Bar. *f*

T. Tbn. *f*

Bass Bb. *f*

Bass Guitar *f*

Temp. *f*

Dr. *f* (Quick to Drums)

Glock. *f* (Chimes emphatic)

Perc. *f* (Bass drum) *f* (Cymbals a2)

Voice: We're run-ning on time, each liv-ing our lives. And when our days comes, that we leave our loved ones. Our souls have com-fo-rted, the me-mo-ries a-dive in you, At once we u-mite, drop-ping e-very last fight. A

E. Git. *Caj(Add)* *E2(Add)* *Bb(9#5)* *F#m7* *Cm7* *E2(Add)* *Eb* *Bb* *F#m7*

Pno. *Caj(Add)* *E2(Add)* *Bb(9#5)* *F#m7* *Cm7* *E2(Add)* *Eb* *Bb* *F#m7*  
*layer: charco-gan/strings/wed/pad*

Synth. *f* *mf*

Picc. *f* *mf*

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob. *f* *mf*

Eng. Hn. *f* *mf*

Ban. *f* *mf*

Es Cl. *f* *mf*

Cl.1 *sostenuto* *mf*

Cl.2 *sostenuto* *mf*

Cl.3 *sostenuto* *mf*

B. Cl. *f* *mf*

Alto Sax.1 *f* *mf*

Alto Sax.2 *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Hn. 1+3 *f* *sostenuto* *mf*

Hn. 2+4 *f* *sostenuto* *mf*

Tpt.1 *mp*

Tpt.2 *mp*

Tpt.3 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Tbn.3 *mp*

Bar. *f*

T. Tbn. *f*

Bass Bb. *f*

Bass Guitar *f*

Timp. *f*

Dr. *f*

Glock. *f* *[Cong]*

Perc. *[Bass drum]*

Perc. *[Suspended Cymbal]*

O