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OP. 50

POETISCHER SPAZIERGANG

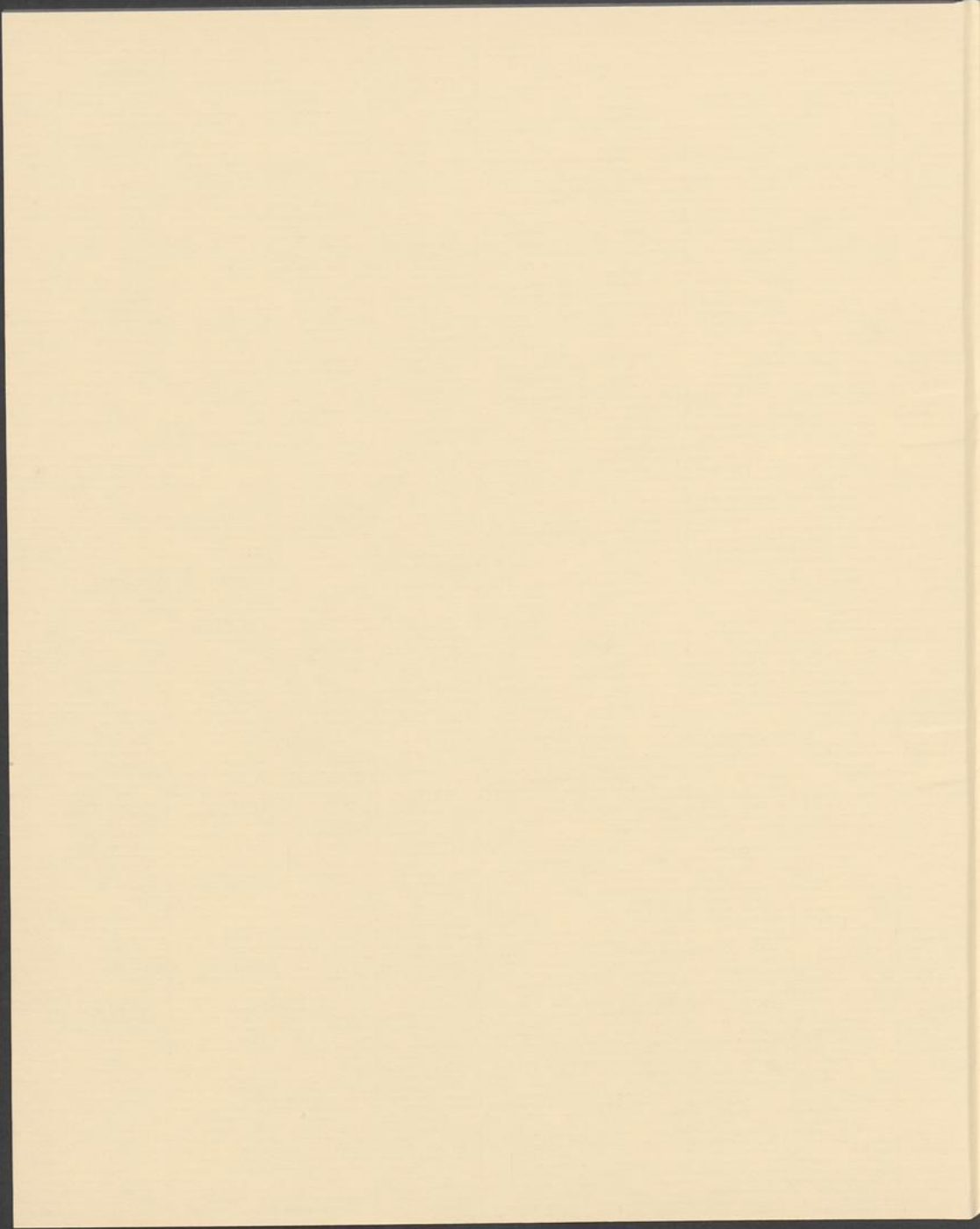
[Poetical Excursion]

Eigendom

„de Nederlandsche Omroep“



VERLAG TISCHER & JAGENBERG G.M.B.H. KÖLN A.R.H.



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JAN BRANDTS-BUYS

Op. 50

Poetischer Spaziergang Poetical Excursion

Das Bächlein

Hirten in der Einsamkeit

Begegnung

Das Grammophon in der Schenke

Was die Schloßruine erzählt

Ein wunderlicher Passant

Vorüberziehendes Gewitter

The rivulet

Shepherds in barren country

Encounter

Grammophon in the inn

What the old ruin has to tell

A queer passer-by

Passing thunderstorm



Aufführungsrecht vorbehalten. Eigentum der Verleger für alle Länder

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Orchester-Besetzung

2 Flöten

2 Hörner

2 Oboen

2 Trompeten

2 Klarinetten

Pauken

2 Fagotte

Glockenspiel

} 1 Spieler

Streichquintett

Aufführungsrecht
vorbehalten

Poetischer Spaziergang.

Poetical excursion

v. Jan Brandts. Nuyts. Op. 50

Das Bächlein

The rivulet.



Eigendom
„de Nederlandsche Omroep“

Marmelnd (ca. 100)

1. *fp*

2. *pp* *pizz.*

3a. *pp* *pizz.*

3b. *pp* *con sord.*

1.

2.

3a.

3b.

1.

2.

3a.

3b.

1

1.

2.

3a.

3b.

1. *f* *p*

7c.

2.

7a.

7b.

2.

0b.

5g.

1. *ppp*

7c. *ppp*

2. *ppp*

7a. *ppp*

7b. *ppp*

div.

ppp pizz.

2

0b.

1c.

5g.

1. *con ppp*

7c.

2.

7a.

7b.

3

Ob. Kl. Fa. Hr. Fl. Pic. Cl. Fa.

espr. fff

espr. p

rit.

3

Hr. Fl. Pic. Cl. Fa. Kl. Fa. Ob.

mf

f

Hr. Fl. Pic. Cl. Fa. Kl. Fa. Ob.

p

fff

Fl. *mp*

Ob. *mp*

Hr.

1. *pp*

2. *pp*

Ta. *pp*
coco

Tb. *pp*
coco

Cb. *pp*

Fl. *pp*

Ob. *pp*

Hr.

1. *sempre pp*

2. *sempre pp*

Ta. *sempre pp*

Tb. *sempre pp*

Cb. *pp*
pp

1. *pp*

Fl.

2. *pp*

Ob.

Hr.

Gl. *(Glockenspiel)* *ppp*

1. *pp*

Fl.

2. *pp*

7a. *pp*

7cl. *pp*

Ob. *pp*

5

1. *pp*

Fl.

2. *pp*

Gl.

1. *pp*

Fl.

2. *pp*

7a. *pp*

7cl. *pp*

Ob. *pp*

1. Fl. 1. *mf*

2. Fl. 2. *mf*

Cl. *mf*

1. Tr. 1. *mf*

2. Tr. 2. *mf*

Tra. *mf*

Tcl. *mf*

Cb. *mf*

6

1. Fl. 1. *mf* *decrease.*

2. Fl. 2. *f* *decrease.*

Ob. *f* *decrease.*

Hr. *pp*

Cl. *f* *decrease.*

1. Tr. 1. *f* *decrease.*

2. Tr. 2. *f* *decrease.*

Tra. *f* *decrease.*

Tcl. *f* *decrease.*

Cb. *f* *decrease.*

6

1. Fl. 1. *ppp*

2. Fl. 2. *ppp*

Ob.

Hr.

Cl.

1. Fl. 1. *ppp*

2. Fl. 2. *ppp*

7a. *arco* *ppp*

7cl. *ppp*

Cl. *ppp*

1. Bass *ppp*
die übrigen *ppp*

1. Fl. 1. *calando*.....

2. Fl. 2. *ppp*

Hr.

Cl. *calando*..... *ppp*

1. Fl. 1. *arco*

7a.

7cl.

Cl.

Hirten in öder Einsamkeit
Shepherds in barren country

Traurig J. 66

Ob. *mpo e sfor.* *p* *pp*

H. *p* *pp* *molto e sfor.*

F. *p* *pp*

7

1. *sfz* *p*

2. *p* *sfz* *p*

Va. *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vcl. *p* *sfz* *p* *sfz* *p* *sfz* *p*

Cb. *p* *sfz* *p* *sfz* *p* *sfz* *p*

7

1. *sfz* *p*

2. *p* *sfz* *p*

Va. *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vcl. *p* *sfz* *p* *sfz* *p* *sfz* *p*

Cb. *p* *sfz* *p* *sfz* *p* *sfz* *p*

8

Musical score for measures 8-12. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Hr.), Trumpets (Trp.), Trombones (Tbn.), and Cymbals (Cb.). The music is in 2/2 time with a key signature of two flats. Dynamics include *fz*, *f*, *ff*, *p*, and *pp*. A *rit.* (ritardando) marking is present at the end of measure 12.

9

Musical score for measures 13-17. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Hr.), Trumpets (Trp.), Trombones (Tbn.), and Cymbals (Cb.). The music is in 2/2 time with a key signature of two flats. Dynamics include *fz*, *f*, *pp*, and *p*. A *solo* marking is present above the Clarinet staff in measure 14. A *rit.* (ritardando) marking is present at the end of measure 17.

40

40

Ob. *pp*

Kl. *pp* *Trompeten in C* *sf*

Fg. *sf*

1. *espr.* *p* *sfz* *sfz* *p*

2. *p* *sfz* *sfz* *p* *sf*

Ta. *p* *sfz* *sfz* *p* *sf*

Tcl. *p* *sfz* *sfz* *p* *sf*

Cb. *p* *sfz* *sfz* *p* *sf*

10

11

11

1. *espr.* *mf* *pp*

Kl. in B *pp*

2. *pp*

1. *solo dolce* *p*

Kl. *p*

1. *pizz.* *mf* *mp* *pp*

2. *pizz.* *mf* *mp* *pp*

Ta. *pizz.* *mf* *mp* *pp* *pp*

Tcl. *pizz.* *mf* *mp* *pp* *pp*

Cb. *p*

11

1. *sfz* *pp* *sfz* *pp* *sfz* *pp*

2. *sfz* *pp* *sfz* *pp* *sfz* *pp*

Fg. *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

7c. *div.*

7a. *arco* *div.* *sfz* *pp* *sfz* *pp* *sfz* *pp*

7b. *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

Cb. *arco* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

12 *solo* *espr.*

Ob. *fp* *solo* *mpo* *fp* *pp*

1. *espr.* *f* *solo* *f* *pp*

Fl. *f* *solo* *f* *pp*

Fg. *fp* *pp*

Hr. *fp* *pp*

1. *pp* *pp*

7c. *pp* *pp*

2. *pp* *pp*

7a. *p* *pp*

7b. *p* *pp*

Cb. *p* *pp*

12 *f* *pp*

pizz. *arco*

f *pp*

Begegnung Encounter

Andante con espressione (1.72)

First system of the musical score, marked *Andante con espressione* (1.72). The score is in 2/4 time and consists of six staves: Flute (Fl.), Violin I (1. Vl.), Violin II (2. Vl.), Viola (Va.), Violoncello (Vcl.), and Contrabasso (Cb.).

- Fl.:** Bass clef, playing a melodic line with a *ppp* dynamic.
- 1. Vl.:** Treble clef, playing a melodic line with a *mp* dynamic.
- 2. Vl.:** Treble clef, playing a rhythmic accompaniment with a *ppp* dynamic and *dolce.* marking.
- Va.:** Alto clef, playing a rhythmic accompaniment with a *ppp* dynamic and *dolce.* marking.
- Vcl.:** Bass clef, playing a rhythmic accompaniment with a *ppp* dynamic and *dolce.* marking.
- Cb.:** Bass clef, playing a rhythmic accompaniment with a *pp* dynamic.

Second system of the musical score, marked *semprepp*. The score continues with the same six staves as the first system.

- Fl.:** Bass clef, playing a melodic line with a *ppp* dynamic.
- 1. Vl.:** Treble clef, playing a melodic line with a *ppp* dynamic.
- 2. Vl.:** Treble clef, playing a rhythmic accompaniment with a *ppp* dynamic and *semprepp* marking.
- Va.:** Alto clef, playing a rhythmic accompaniment with a *ppp* dynamic and *semprepp* marking.
- Vcl.:** Bass clef, playing a rhythmic accompaniment with a *ppp* dynamic and *semprepp* marking.
- Cb.:** Bass clef, playing a rhythmic accompaniment with a *ppp* dynamic and *semprepp* marking.

cresc. markings are present at the end of the system for the Fl., 2. Vl., Va., Vcl., and Cb. parts.

13

allargando

2 Fl. *mf*
 2 Kl. *mf*
 2 Fg. *mf*
 2 Hr. *mf*
 1. *mf*
 2. *mf*
 Tpt. *mf*
 Tbn. *mf*
 Cb. *mf*

f *mp* *p*

13 *allargando*

14

Fl. *mf*
 Ob. *mf*
 Kl. *mf*
 Fg. *mf*
 Hr. *mf*
 Tpt. *mf*
 1. *pp*
 2. *pp*
 Tpt. *pp*
 Tbn. *pp*
 Cb. *pp*

f marc. *f marc.* *f marc.* *f marc.*

f *f* *f* *f*

14

16

Fl. 1
Cl. Bb
Fl. 2
Fg.
Hr.
Tp.
1.
2.
Va.
Cel.
Cb.

ad

pp

mp

dolce

15

Fl. 1
Fg.
1.
2.
Va.
Cel.
Cb.

pp

mp

solo

arco



16

Ms. Fl. Solo mp

Fg.

1. Fl.

2. Fl.

Ta.

Tob.

Cb.

16

Fl. *al* *mf* *f* *allargando* *pp*

Ob.

Ms. Fl. *p* *mf* *f* *dolce* *p*

Fg. *p* *mf* *f* *pp*

Hr.

1. Fl. *mf* *f* *pp*

2. Fl. *mf* *f* *pp* *allargando*

Ta.

Tob.

Cb. *mf* *f* *pp*

etwas langsamer
dolce 17
nicht eukurz
I. solo
17
etwas langsamer

Fl. 1
Fl. 2
Cl.
Fg.
Hr.
1.
Tr. 1.
2.
Tb. 1.
Tb. 2.
Cb.

calando
dim.
ppp
ppp
dim.
ppp
ppp
ppp
ppp
calando
ppp

Fl. 1
Fl. 2
Cl.
Fg.
Hr.
1.
Tr. 1.
2.
Tb. 1.
Tb. 2.
Cb.

Das Grammophon in der Schenke

Grammophon in the inn.

Lebhaft (♩ = 132)

18

in B

19

f *poco marcato*
in f *mit Dampf*
pp
mit Dampf
pp

dip.

19

20

f *pp* *ppp* *pp* *pp*

20

21

Fl.

Ob.

Kl.

Fg.

Hr.

Tp.

1.

2.

Va.

Vcl.

Streicher immer pizz.

21

Fl.

Ob.

Kl.

Fg.

Hr.

Tp.

1.

2.

Va.

Vcl.

22

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hr. *mf*

Tpt. *mf*

v. *f*

v2. *f*

va. *f*

Cb. *f*

rit.
Contrabass mit Tel.

22

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hr. *f*

Tpt. *f*

v. *f*

v2. *f*

va. *f*

Cb. *f*

rit.

23

Fl.

Ob.

Cl.

Bs.

Hr.

Trp.

1.

2.

Ta.

Tel.

Ob.

23

Fl.

Ob.

Cl.

Bs.

Hr.

Trp.

1.

2.

Ta.

Tel.

Ob.

Fl. *a2*
 Ob. *a2*
 Cl. *a2*
 Fg.
 Hr. *mf*
 Trp. *mf*
 1. *mf*
 2. *mf*
 Ta. *mf*
 Tbl. *mf*
 Cb. *mf*

Fl. *a2*
 Ob. *a2*
 Cl. *a2*
 Fg.
 Hr. *mf*
 Trp. *mf*
 1. *mf*
 2. *mf*
 Ta. *mf*
 Tbl. *mf*
 Cb. *mf*

Was die Schlossruine erzählt
 What the old ruin has to tell.

Träumerisch (1...ca 66)

1. *sol*
 Cl. *pp*

1. *pp*

2. *pp*

7a. *pp*

7b. *pp*

24

1. *in B*
 Kl. *mp*

1. *mp*

2. *mp*

7a. *mp*

7b. *mp*

24

un poco ritardando

1. *pp*

1. *pp*

7a. *pp*

7b. *pp*

7c. *pp*

25 *al*

Musical score for measures 25-26. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl), Bassoon (Fg), Horn (Hr), Trumpet (Tp), Violin I (V1), Violin II (V2), Trombone (Ta), Trombone II (Tb), and Cello (Cb). The music is in 4/4 time and features a variety of dynamics including *f*, *mf*, *pp*, and *p*. The Oboe part has a *tr* (trill) marking. The Cello part has a *25* marking at the beginning of the measure.

Musical score for measures 27-30. The score includes parts for Oboe (Ob), Violin I (V1), Violin II (V2), Trombone (Ta), Trombone II (Tb), and Cello (Cb). The music is in 4/4 time and features dynamics such as *ppp*, *pp*, *ppp*, and *ppp*. The Oboe part is marked *solo* and *calando*. The Violin I part has a *molto espressivo* marking. The score concludes with *Fine* markings at the end of each part.

26

Musical score for measures 26-29. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tn.), Percussion (P.), and Cello/Double Bass (Cb.). The music is in 4/4 time. Dynamics include *f*, *mf*, and *espr. az*. The Flute and Oboe parts feature complex rhythmic patterns with accents. The Clarinet and Bassoon parts have a steady eighth-note accompaniment. The Horn and Trumpet parts play chords and moving lines. The Trombone part has a rhythmic pattern. The Percussion part has a steady beat. The Cello/Double Bass part has a rhythmic pattern.

26

Musical score for measures 30-33. The score includes parts for Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tn.), Percussion (P.), and Cello/Double Bass (Cb.). The music is in 4/4 time. Dynamics include *ff*, *f*, *mp*, and *p*. The Clarinet part has a melodic line with a *ff* dynamic. The Bassoon part has a rhythmic accompaniment. The Horn and Trumpet parts play chords and moving lines. The Trombone part has a rhythmic pattern. The Percussion part has a steady beat. The Cello/Double Bass part has a rhythmic pattern.

Musical score for a chamber ensemble, featuring parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tbn.), Violin (Vl.), Viola (Vla.), Cello (Cl.), and Double Bass (Cb.). The score is divided into two systems.

First System:

- Flute (Fl.):** Starts with a melodic line, marked *dim.* and *pp*. Later marked *calando* and *in tempo*.
- Oboe (Ob.):** Remains silent.
- Clarinet (Cl.):** Remains silent.
- Bassoon (Fg.):** Remains silent.
- Trumpet (Tr.):** Remains silent.
- Trombone (Tbn.):** Remains silent.
- Violin (Vl.):** Part 1 and 2. Part 1 is marked *pp*. Part 2 has *dim. pizz.* and *pizz.* markings.
- Viola (Vla.):** Part 1 and 2. Part 1 has *pizz.* and *pp* markings. Part 2 has *pp* markings.
- Cello (Cl.):** Part 1 and 2. Part 1 has *pizz.* and *pp* markings. Part 2 has *pizz.* and *pp* markings.
- Double Bass (Cb.):** Part 1 and 2. Part 1 has *pizz.* and *pp* markings. Part 2 has *pizz.* and *pp* markings.

Second System:

- Flute (Fl.):** Remains silent.
- Oboe (Ob.):** Remains silent.
- Clarinet (Cl.):** Remains silent.
- Bassoon (Fg.):** Remains silent.
- Trumpet (Tr.):** Remains silent.
- Trombone (Tbn.):** Remains silent.
- Violin (Vl.):** Part 1 and 2. Part 1 has *pppp* markings. Part 2 has *pppp* markings.
- Viola (Vla.):** Part 1 and 2. Part 1 has *pppp* markings. Part 2 has *pppp* markings.
- Cello (Cl.):** Part 1 and 2. Part 1 has *pppp* markings. Part 2 has *pppp* markings.
- Double Bass (Cb.):** Part 1 and 2. Part 1 has *pppp* markings. Part 2 has *pppp* markings.

The score concludes with the instruction *Da Capo al Fine*.

Ein wunderlicher Passant à quærer passer-by.

Allegro (♩. 76)

27

11. *in B*
Fg *p* *solo* *p*

1. *p* *pizz.*
72 *pp*

2. *p* *pizz.*
72 *pp*

7a *p* *pizz.*
72 *pp*

7b *p* *pizz.*
72 *pp*

Cb *p* *pizz.*
72 *pp*

Fg

1. *p*

72

2. *p*

7a *p*

7b *p*

Cb *p*

solo

Ob *p* *mp* *f*

Fg *p* *f*

1. *p* *f*

72

2. *p* *f*

7a *p* *f*

7b *p* *f*

Cb *p* *f*

sempre pp

Fig. 1. 2. Ta. 7cl. Ob.

f *asolo*

28

Fig. 1. 2. Ta. 7cl. Ob.

p

35

Ob. Fig. Hr. 7cl. 1. 2. Ta. 7cl. Ob.

in F *al* *in C*

5

Ob. *mf*

Fg. *pp*

Hr. *pp*

1. *mf*

Tr. 1. *mf*

2. *mf*

Ta. *pp*

Tcl. *pp*

Ob. *pp*

30

Ob. *solo*

Fg. *pp*

1. *ppia.*

Tr. 1. *pp*

2. *pp*

Ta. *pp*

Tcl. *pp*

Ob. *pp*

30

Ob. *f*

Fg. *pp*

1. *pp*

Tr. 1. *ppia.*

2. *pp*

Ta. *pp*

Tcl. *pp*

Ob. *f*

31

31

35

39



Vorüberziehendes Gewitter

Passing thunderstorm

Saxsonid (J. 160)

First system of musical notation, measures 1-6. Instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hr.), Trumpets (T.), Trombones (Tb.), Basses (Cb.).

Second system of musical notation, measures 7-12. Instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hr.), Trumpets (T.), Trombones (Tb.), Basses (Cb.).

Fl.

Cl.

1. Fg.

2. Fg.

1. Tr.

2. Tr.

Ta.

Tb.

Cb.

Fl.

Cl.

1. Fg.

2. Fg.

1. Tr.

2. Tr.

Ta.

Tb.

Cb.

33

33

poco a poco crescendo

34

arco

34

Oa. ^{a3}
 Kl. ^{a3}
 Fg. ^f
 Hr. ^f
 Tpp. ^f
 Pk. ^f
 1. ^f
 2. ^f
 7a. ^f
 7b. ^f
 Cb. ^f
ff marcatisimo

9a. ^f
 9b. ^f
 Kl. ^f
 Oa. ^f
 Hr. ^f
 Fg. ^f
 Bk. ^f
 1. ^f
 2. ^f
 Br. ^f
 7d. ^f
mit Paukenrollen

35

Oboe
 Clarinet
 Bassoon
 Horn
 Trumpet
 Bassoon
 1.
 2.
 Trombone
 Tuba
 Oboe

35

Flute
 Clarinet
 Oboe
 Clarinet
 Bassoon
 Horn
 Bassoon
 1.
 2.
 Trombone
 Tuba
 Tuba

f
ppizz.

Fl.
 Cl.
 Ob.
 Hr.
 Tp.
 Tbn.
 Cb.

gr Fl.
 Cl.
 Ob.
 Hr.
 Tp.
 Tbn.
 Cb.

ritardando

37 *mehr als doppelt so langsam (♩.66)*

37 *pp*

Ob. *x solo*
mf molto egr.

Kl. *solo*
f molto egr.

Fg. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Fk. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

1. Vl. *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

2. Vl. *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Va. *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vcl. *pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Cb. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

38

38

Ob. *a2*
ppp *cresc.* *f* *pp*

Kl. *a2*
ppp *cresc.* *f* *pp*

Fg. *ppp* *cresc.* *f* *pp*

Hr. *pp* *dolce* *f* *pp*

Fk. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

1. Vl. *ppp* *cresc.* *f* *pp*

2. Vl. *ppp* *cresc.* *f* *pp*

Va. *ppp* *cresc.* *f* *pp*

Vcl. *ppp* *cresc.* *f* *pp*

Cb. *ppp* *cresc.* *f* *pp*

38

40

Ob. *p*

Cl. *p*

Fg. *pp*

Hr. *pp*

1. *p*

2. *p*

Ta. *f*

Tb. *f*

Cb. *f*

39

Ob. *f*

Cl. *f*

Fg. *f*

Hr. *p* *dolce*

1. *pp* *dolce*

2. *mp estr.* *dolce*

1. *f*

2. *f*

Ta. *f*

Tb. *f*

Cb. *f*

39 *pp*

Fl. *dolce*
Ob. *mp esp*
Cl. *(2x)*
Fg. *dolce*
Hr. *esp*
Tp. *pp* (*nicht zu kurz!*)

1. *pp*
2. *pp*
Ta. *pp*
Tb. *pp*
Cb. *pp*

Ob. *mp*
Cl. *mp*
Fg. *mp*
Hr. *mp*
Tp. *mp*
Ta. *mp*
Tb. *mp*
Cb. *mp*

1. *mp*
2. *mp*

Fl. *ff* *ff* *ff* *ff*
 Ob. *ff* *ff* *ff* *ff*
 Cl. *ff* *ff* *ff* *ff*
 Bsn. *ff* *ff* *ff* *ff*
 Trp. *ff* *ff* *ff* *ff*
 1. *ff* *ff* *ff* *ff*
 2. *ff* *ff* *ff* *ff*
 Tbn. *ff* *ff* *ff* *ff*
 Tuba *ff* *ff* *ff* *ff* *espr.*

Fl. *pp* *pp* *pp* *pp*
 Ob. *pp* *pp* *pp* *pp*
 Cl. *pp* *pp* *pp* *pp*
 Bsn. *pp* *pp* *pp* *pp*
 Trp. *pp* *pp* *pp* *pp*
 1. *pp* *leggiero* *pp* *pp*
 2. *pp* *leggiero* *pp* *pp*
 Tbn. *pp* *pp* *pp* *pp*
 Tuba *pp* *pp* *pp* *pp*
 Ob. *pp* *pp* *pp* *pp*