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Suite De Salon

Composer

Lijnschooten, Henk van

Arranger

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Duration

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B

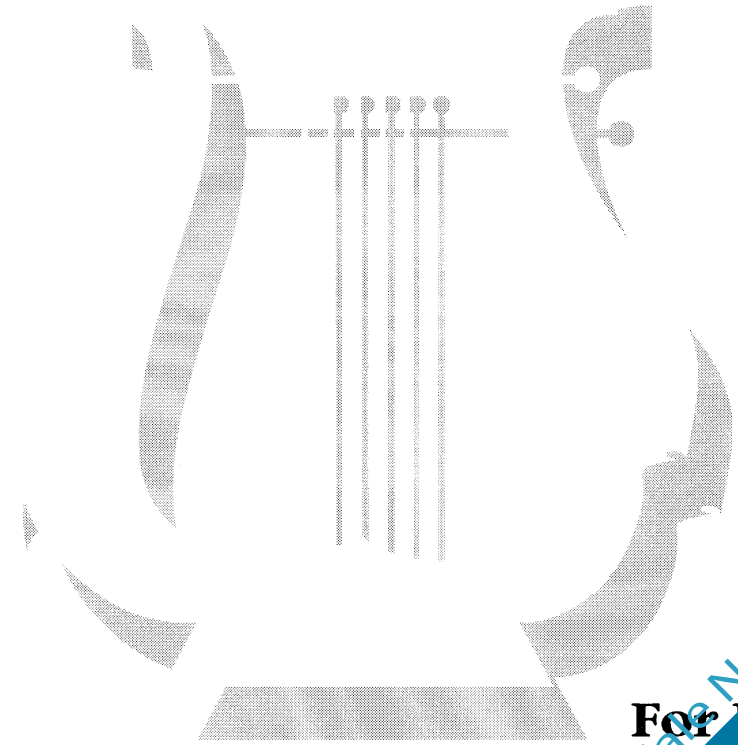
Mini - Score

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SUITE DE SALON

HENK VAN LIJNSCHOOTEN



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SUITE DE SALON - Henk van Lijnschooten

N Geschreven in opdracht van het Nederlands Instituut voor de Blaasmuziek en de drum- en showbands, met financiële steun van het "Fonds voor de scheppende Toonkunst".

Toelichting

In deze suite verplaatsen we ons naar de 18e eeuw toen een belangrijk deel van het muziekleven zich afspeelde in de salons, de verblijven, van vorsten en invloedrijke personen. Er wordt een dansfeest gegeven en achtereenvolgens horen we de verklanking hiervan in vier korte delen.

1. ENTREE. Na een openingsfanfare maken we de plechtige ontvangst mee van de gasten. Muzikaal wordt teruggegrepen op enkele 17e eeuwse principes zoals de toepassing van echo-dynamiek.

2. INVITATION A LA DANSE. De gasten begeven zich naar de balzaal en worden aan elkaar voorgesteld. Dit deel heeft een klassiek karakter.

3. CHIACONNA. Een plechtige dans van Spaanse oorsprong waarbij één thema steeds met andere omspelingen terugkeert.

4. DANSE FINALE. Een vrolijke dans vormt de uittocht van de gasten maar het feest zal ongetwijfeld langer hebben geduurd dan deze suite.

SUITE DE SALON - Henk van Lijnschooten

F Oeuvre composée sur commande de l'Institut néerlandais pour la Musique à Vent (NIB), avec l'aide financière du "Fonds voor de scheppende Toonkunst".

Commentaire

Cette suite nous emmène au 18ème siècle lorsque une grande partie de la vie musicale se passait dans les salons, lieux de séjour des monarques et des personnages de haut rang.

Voici l'évocation musicale d'un bal de l'époque en quatre parties.

1. ENTREE. La fanfare d'ouverture introduit la réception solennelle des invités. Le compositeur a recours à quelques procédés de composition du 17ème siècle comme la dynamique de l'écho.

2. INVITATION A LA DANSE. Les invités se rendent vers la salle de bal où ont lieu les présentations. Ce mouvement a un caractère 'classique'.

3. CHIACONNA. Une danse solennelle d'origine espagnole avec un thème qui revient chaque fois avec d'autres ornements et des accompagnements différents.

4. DANSE FINALE. Un joyeuse danse accompagne la sortie des invités, mais la fête aura sûrement duré plus longtemps que cette suite.

SUITE DE SALON - Henk van Lijnschooten

D Komponiert im Auftrag des niederländischen Instituts für Blasmusik (NIB) mit der finanziellen Unterstützung des "Fonds voor de scheppende Toonkunst".

Erläuterung

Diese Suite bringt uns in das 18. Jahrhundert. Damals spielte ein wichtiger Teil des musikalischen Lebens sich in den Salons, den bevorzugten Aufenthaltsorten der Fürsten und einflussreichen Personen, ab.

Heute gibt es ein großes Tanzfest und wir hören die Vertonung dieses Balls in vier kurzen Teilen.

1. ENTREE. Nach der Eröffnungsfanfare gibt es den feierlichen Empfang der Gäste. Der Komponist verwendet einige musikalische Prinzipien des 17. Jahrhunderts wie z.B. die Echodynamik.

2. INVITATION A LA DANSE. Die Gäste gehen zum Ballsaal und werden vorgestellt. Dieser Teil hat einen 'klassischen' Charakter.

3. CHIACONNA. Ein feierlicher Tanz spanischer Herkunft mit einem einzigen Thema das immer mit anderen Verzierungen und Begleitungen wiederholt wird.

4. DANSE FINALE. Ein fröhlicher Tanz begleitet den Auszug der Gäste, aber das Fest wird bestimmt länger gedauert haben als diese Suite.

SUITE DE SALON - Henk van Lijnschooten

E Commissioned by the NIB, the Dutch Wind Music Institute, with the financial support of the "Fonds voor de scheppende Toonkunst".

Commentary

This suite brings us back to the 18th century when an important part of the musical life took place in the salons, the favorite quarters of monarchs and important people.

There is a ball and we can hear the music in four successive short movements.

1. ENTREE. After an opening fanfare we see the solemn reception of the guests. The composer uses some 17th century musical principles such as the echo dynamics.

2. INVITATION A LA DANSE. The guests proceed to the ballroom and are officially introduced. This movement has a "classical" character.

3. CHIACONNA. A solemn dance of Spanish origin with a single theme that is repeated with different accompaniments.

4. DANSE FINALE. A cheerful dance accompanies the exit of the guests, but, for sure, the fest will last longer than this suite.

INSTRUMENTATION 'SUITE DE SALON' - 03.2442.07 HARMONIE / CONCERT BAND / SYMPHONIC BAND

1	Full Score (H)/Condensed Score
1	Piccolo C
8	Flute
2	Oboe
2	Bassoon
1	E♭ Clarinet
5	Clarinet I
5	Clarinet II
5	Clarinet III
1	Alto Clarinet
1	Bass Clarinet
4	Alto Saxophone I + II
2	Tenor Saxophone
1	Baritone Saxophone
1	Soprano Saxophone
1	E♭ Flügelhorn
2	Flügelhorn I
2	Flügelhorn II
1	Flügelhorn III
3	Trumpet I
3	Trumpet II

3	Trumpet III
2	Horn I + II E♭/F
2	Horn III + IV E♭/F
2	Trombone I C
4	Trombone II + III C
2	Barit. Euph. C
4	Barit. Euph. B♭
1	Stringbass C
4	Basses (Tuba) C I + II
1	Timpani
3	Percussion
1	Triangle, Glockenspiel, Xylophone

ADDITIONAL PARTS

1	Trombone I B♭	}	♩ · ♪
2	Trombone II + III B♭		
2	Barit. Euph. B♭	}	♩ · ♪
2	E♭ Bass		
2	B♭ Bass	}	♩ · ♪

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Piccolo C
Flute C
Oboe C
Bassoon
Eb Clarinet
Clarinet 1
Clarinet 2
Clarinet 3
Alto Clarinet
Bass Clarinet
Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone
Horns 1-2 F
Horns 3-4 F
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1 C
Trombone 2 B C
Baritone C
Basses C
Timpani
Cymbal
Snare Drum
Bass Drum
Percussion
Triangle
Glockenspiel
Xyloph. (ad lib)

Picc.
Flt.
Oboe
Bassoon
Eb Cl.
Clar.1
Clar.2
Clar.3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Hrn. 1/2
Hrn. 3/4
Trmp.1
Trmp.2
Trmp.3
Tmb.1
Tmb.2
Bar.
Bass.
Timp.
Perc. 1
Perc. 2
B.D.

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Picc. *f* 2x *rall.* *f* *Fine*
 Flt. *f* 2x *rall.* *f*
 Oboe *f* 2x *rall.* *f*
 Bassn. *f* 2x *rall.* *f*
 Eb Cl. *f* 2x *rall.* *f* *Fine*
 Clar.1 *f* 2x *rall.* *f* *p*
 Clar.2 *f* 2x *rall.* *f* *p*
 Clar.3 *f* 2x *rall.* *f* *p*
 Alto Cl. *f* 2x *rall.* *f* *p*
 B. Cl. *f* 2x *rall.* *f* *p*
 A. Sax. *f* 2x *rall.* *f* *p* *Fine*
 T. Sax. *f* 2x *rall.* *f* *p*
 B. Sax. *f* 2x *rall.* *f* *p*
 Hns.1/2 *f* 2x *rall.* *f* *Fine*
 Hns.3/4 *f* 2x *rall.* *f* *Fine*
 Trmp.1 *f* 2x *rall.* *f* *Fine*
 Trmp.2 *f* 2x *rall.* *f* *Fine*
 Trmp.3 *f* 2x *rall.* *f* *Fine*
 Trmb.1 *f* 2x *rall.* *f* *Fine*
 Trmb.2 *f* 2x *rall.* *f* *Fine*
 Bar. *f* 2x *rall.* *f* *Fine*
 Bass. *f* 2x *rall.* *f* *Fine*
 Timp. *f* 2x *rall.* *f* *Fine*
 Perc.1 *f* 2x *rall.* *f* *Fine*
 Perc.2 *f* 2x *rall.* *f* *Fine*

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Picc. *f* *Fine*
 Flt. *f*
 Oboe *f*
 Bassn. *f*
 Eb Cl. *f*
 Clar.1 *f*
 Clar.2 *f*
 Clar.3 *f*
 Alto Cl. *f*
 B. Cl. *f*
 A. Sax. *f*
 T. Sax. *f*
 B. Sax. *f*
 Hns.1/2 *f*
 Hns.3/4 *f*
 Trmp.1 *f*
 Trmp.2 *f*
 Trmp.3 *f*
 Trmb.1 *f* *32*
 Trmb.2 *f* *32*
 Bar. *f*
 Bass. *f*
 Timp. *f*
 Perc.1 *f* S.D. swares off
 Perc.2 *f*

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Picc. *D.S. al Fine*

Fa

Oboe

Bassn.

Es Cl.

Clar.1 *p* *cresc.* *D.S. al Fine*

Clar.2 *p* *cresc.*

Clar.3 *p* *cresc.*

Alto Cl. *p* *cresc.*

B. Cl.

A. Sax. *p* *cresc.* *D.S. al Fine*

T. Sax. *p* *cresc.*

B. Sax.

Hns. 1/2 *f* *D.S. al Fine*

Hns. 3/4 *f*

Temp.1 *D.S. al Fine*

Temp.2

Temp.3

Trmb.1 *f*

Trmb.2 *f*

Bar. *f*

Bass. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

II INVITATION À LA DANSE

Moderato $\text{♩} = 100$

Picc.

Fa

Oboe *mf*

Bassn. *p* *mf*

Es Cl.

Clar.1 *p* *mf*

Clar.2 *p* *mf*

Clar.3 *p* *mf*

Alto Cl. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

Hns. 1/2 *p* *mf* *mf*

Hns. 3/4 *p* *mf* *mf*

Temp.1 *p* *mf* *mf*

Temp.2 *p* *mf* *mf*

Temp.3 *p* *mf* *mf*

Trmb.1 *p* *mf* *mf*

Trmb.2 *p* *mf* *mf*

Bar. *p* *mf* *mf*

Bass. *p* *mf* *mf*

Timp. *mf* *mf*

Perc. 1 *mf* *mf*

Perc. 2 *mf* *mf*

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Musical score for page 7 of Suite de Salon. The score includes parts for Piccolo (Picc.), Flute (Flt.), Oboe, Bassoon (Basson.), E♭ Clarinet (E♭ Cl.), Clarinet 1 (Clar.1), Clarinet 2 (Clar.2), Clarinet 3 (Clar.3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horns 1/2 (Hrn.1/2), Horns 3/4 (Hrn.3/4), Trumpet 1 (Temp.1), Trumpet 2 (Temp.2), Trumpet 3 (Temp.3), Trombone 1 (Tromb.1), Trombone 2 (Tromb.2), Baritone (Bar.), Bass, and Percussion (Perc.1, Perc.2). The score features dynamic markings such as *mf*, *p*, and *Fine*. A watermark is visible across the page: "Not for Sale Not for Sale www.molenaar.com".

Musical score for page 8 of Suite de Salon. The score includes parts for Piccolo (Picc.), Flute (Flt.), Oboe, Bassoon (Basson.), E♭ Clarinet (E♭ Cl.), Clarinet 1 (Clar.1), Clarinet 2 (Clar.2), Clarinet 3 (Clar.3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Horns 1/2 (Hrn.1/2), Horns 3/4 (Hrn.3/4), Trumpet 1 (Temp.1), Trumpet 2 (Temp.2), Trumpet 3 (Temp.3), Trombone 1 (Tromb.1), Trombone 2 (Tromb.2), Baritone (Bar.), Bass, and Percussion (Perc.1, Perc.2). The score features dynamic markings such as *mf*, *p*, *piu mosso*, and *string bass*. A watermark is visible across the page: "Not for Sale Not for Sale www.molenaar.com".

Picc.
 Flt.
 Oboe
 Basson
 E♭ Cl.
 Clar.1
 Clar.2
 Clar.3
 Alto Cl.
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Hns.1/2
 Hns.3/4
 Trmp.1
 Trmp.2
 Trmp.3
 Trmb.1
 Trmb.2
 Bar.
 Bass.
 Timp.
 Perc.1
 Perc.2

Picc.
 Flt.
 Oboe
 Basson
 E♭ Cl.
 Clar.1
 Clar.2
 Clar.3
 Alto Cl.
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Hns.1/2
 Hns.3/4
 Trmp.1
 Trmp.2
 Trmp.3
 Trmb.1
 Trmb.2
 Bar.
 Bass.
 Timp.
 Perc.1
 Perc.2

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III CHIACONNA

Moderato ♩ = 100

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Picc.
 Flt.
 Oboe
 Basson.
 Eb Cl.
 Clar.1
 Clar.2
 Clar.3
 Alto Cl.
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Hns.1/2
 Hns.3/4
 Tmp.1
 Tmp.2
 Tmp.3
 Trmb.1
 Trmb.2/3
 Bar.
 Bass.
 Timp.
 Perc.1
 Perc.2

Musical score for page 13 of Suite de Salon. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horns 1/2 and 3/4, Trombones 1, 2, and 3, Baritone, Bass, Timpans, and Percussion 1 and 2. The Oboe part has a *p solo* marking. The Clarinet 1 part has a *p à def. oboe* marking. The Bass part has *quasi pizz.* and *p string bass pizz.* markings. There are three circled 'C' symbols above the Piccolo staff.

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Picc.
 Flt.
 Oboe
 Basson.
 Eb Cl.
 Clar.1
 Clar.2
 Clar.3
 Alto Cl.
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 Hns.1/2
 Hns.3/4
 Tmp.1
 Tmp.2
 Tmp.3
 Trmb.1
 Trmb.2/3
 Bar.
 Bass.
 Timp.
 Perc.1
 Perc.2

Musical score for page 14 of Suite de Salon. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horns 1/2 and 3/4, Trombones 1, 2, and 3, Baritone, Bass, Timpans, and Percussion 1 and 2. The Flute part has a *p à def. glockenspiel* marking. The Oboe part has a *tutti* marking. The Clarinet 1 part has a *tutti* marking. The Alto Saxophone part has a *p solo* marking.

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Picc. *mf* *ohé* *ff*
 Flt. *f* *ff*
 Oboe *f* *ff*
 Basson *f* *ff*
 E♭ Cl. *f* *ff*
 Clar.1 *f* *ff*
 Clar.2 *f* *ff*
 Clar.3 *f* *ff*
 Alto Cl. *f* *ff*
 B. Cl. *f* *ff*
 A. Sax. *f* *ff*
 T. Sax. *f* *ff*
 B. Sax. *f* *ff*
 Hrn. 1/2 *f* *ff*
 Hrn. 3/4 *f* *ff*
 Trmp.1 *f* *ff*
 Trmp.2 *f* *ff*
 Trmp.3 *f* *ff*
 Trmb.1 *f* *ff*
 Trmb.2 *f* *ff*
 Bar. *f* *ff*
 Bass. *f* *ff*
 Timp. *f* *ff*
 Perc.1 *f* *ff*
 Perc.2 *f* *ff*

piu largo

8va tassa ad flt.

IV DANSE FINALE

Picc. *presto*
 Flt. *ff*
 Oboe *ff*
 Basson *mp* *mf* *f* *ff*
 E♭ Cl. *ff*
 Clar.1 *p* *stacc.* *mp* *mf* *f* *ff*
 Clar.2 *p* *stacc.* *mp* *mf* *f* *ff*
 Clar.3 *p* *stacc.* *mp* *mf* *f* *ff*
 Alto Cl. *p* *stacc.* *mp* *mf* *f* *ff*
 B. Cl. *mp* *mf* *f* *ff*
 A. Sax. *p* *stacc.* *mp* *mf* *f* *ff*
 T. Sax. *p* *stacc.* *mp* *mf* *f* *ff*
 B. Sax. *mp* *mf* *f* *ff*
 Hrn. 1/2 *ff*
 Hrn. 3/4 *ff*
 Trmp.1 *ff*
 Trmp.2 *ff*
 Trmp.3 *ff*
 Trmb.1 *ff*
 Trmb.2 *ff*
 Bar. *mp* *mf* *f* *ff*
 Bass. *mp* *mf* *f* *ff*
 Timp. *mp* *mf* *f* *ff*
 Perc.1 *p* *mp* *mf* *f* *ff*
 Perc.2 *ff*

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