

MARTIJN RONDEL

Nederlands:

Martijn Rondel werd geboren op 1 januari 1977 te Breda. Toen hij 7 jaar was vroegen zijn ouders hem welk instrument hij wilde bespelen. Eigenlijk wilde hij drums spelen maar dat vonden "de buren" niet zo'n goed idee. De keuze werd de klarinet. Hij werd lid van de Harmonie St. Cecilia uit Princenhage waar hij zijn eerste klarinetlessen kreeg. Niet lang daarna is hij gaan naar de muziekschool gegaan en heeft hij lessen gevolgd bij Pieter Zwaans. Op de middelbare school had hij zijn eerste compositie geschreven. Een piano stukje maar de juf op school kon het niet spelen omdat de noten te ver uit elkaar lagen. Dus die compositie belande in de prullenbak en zo begon de zoektocht naar wat dan goed te spelen was. Na wat omzwervingen volgde hij zijn opleiding tot docent muziek aan Codarts in Rotterdam. Tijdens deze studie is zijn interesse voor het componeren en arrangeren sterk gegroeid. Sindsdien heeft hij al heel wat arrangementen en composities op zijn naam staan. Uiteenlopend van arrangementen van harmonieorkest, koor en strijkorkest. De afgelopen jaren heeft hij zich gespecialiseerd op het gebied van klarinetmuziek. De inspiratie voor zijn muziek haalt hij uit verschillende stijlen, zoals pop, klassiek en volksmuziek.



English:

Martijn Rondel was born on January 1, 1977 in Breda (Netherlands). At the age of 7 his parents asked him which instrument he wanted to play, and though he actually wanted to play drums, alas, his neighbors did not quite like the idea of having someone practicing very loudly! So instead, he started playing the clarinet. He joined the concert band of St. Cecile from Princenhage, where he received his first lessons. Shortly afterwards he enrolled in the local music school and studied clarinet with Pieter Zwaans. He was in middle school when he wrote his first composition. It was a piece for piano, but his teacher's fingers were too small to reach all of the notes the way he had voiced them, and so this first composition ended up in the waste paper basket. After he explored a variety of other interests he decided to study music education at the Codarts school of Music in Rotterdam. During this time his interest in composition and arranging grew dramatically, and now he has a wide range of compositions and arrangements carrying his name. He has written works for concert band, choir and string orchestra, and during the last couple of years has focused on music for clarinet. The inspiration for his music comes from several styles, including folk, pop, and classical.

Clarinet Choir

PALLADIO

Karl Jenkins

Transcribed by Martijn Rondel

Allegretto $\text{♩} = 90$

A

The musical score consists of two systems of music. System A (measures 1-5) features nine parts: Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Clarinet 4, Eb Alto Clarinet, Bb Bass Clarinet 1, Bb Bass Clarinet 2, and Bb Contrabass Clarinet. The parts are mostly silent or play eighth-note patterns. System B (measures 6-10) features ten parts: Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Alto Clarinet, Bass Clarinet 1, Bass Clarinet 2, and Cello Clarinet. The parts play sixteenth-note patterns, with dynamics like *mf*, *p*, and *mp*.

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Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Clar. 4

A. Clar.

Bs. Clar. 1

Bs. Clar. 2

Cb. Clar.

§

mp cresc.

mp cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

13

Eb Clar. *mf* sempre cresc. *f* sempre cresc.

Clar. 1 *mf* sempre cresc. *f* sempre cresc.

Clar. 2 *mf* sempre cresc. *f* sempre cresc.

Clar. 3 *mp* sempre cresc. *f* sempre cresc.

Clar. 4 *mp* sempre cresc. *mf* sempre cresc.

A. Clar. *mp* sempre cresc. *mf* sempre cresc.

Bs. Clar. 1 *mp* sempre cresc. *mf* sempre cresc.

Bs. Clar. 2 *mp* sempre cresc. *mf* sempre cresc.

Cb. Clar. *mp* sempre cresc. *mf* sempre cresc.

Musical score for the Clarinet section (Eb Clar., Clar. 1, Clar. 2, Clar. 3, Clar. 4, A. Clar., Bs. Clar. 1, Bs. Clar. 2, Cb. Clar.) in 2/4 time, key of B major (two sharps). The score is divided into two measures, 16 and 17.

Measure 16: Eb Clar. plays eighth-note pairs (3 groups of 3). Clar. 1, Clar. 2, Clar. 3, Clar. 4, A. Clar., Bs. Clar. 1, Bs. Clar. 2, and Cb. Clar. play eighth-note pairs (3 groups of 3). All parts end with a dynamic of ***ff***.

Measure 17: Eb Clar. plays eighth-note pairs (3 groups of 3). Clar. 1, Clar. 2, Clar. 3, Clar. 4, A. Clar., Bs. Clar. 1, Bs. Clar. 2, and Cb. Clar. play eighth-note pairs (3 groups of 3). All parts end with a dynamic of ***ff***.

B

Eb Clar.

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3

Clar. 4

A. Clar.

Bs. Clar. 1 *mp*

Bs. Clar. 2 *p*

Cb. Clar. *p*

This musical score page contains five systems of music, each consisting of two measures. The instrumentation includes Eb Clarinet, Clarinets 1 and 2, Clarinets 3 and 4, Alto Clarinet, Bass Clarinets 1 and 2, and Bassoon. Dynamics are indicated by *mp* (mezzo-forte) for Clarinets 1 and 2, Clarinets 3 and 4, and Bass Clarinets 1 and 2; and *p* (pianissimo) for the Bassoon. Measure 1 starts with Eb Clarinet and continues through Bassoon. Measures 2-3 start with Clarinets 1 and 2, followed by Clarinets 3 and 4. Measures 4-5 start with Alto Clarinet, followed by Bass Clarinets 1 and 2. Measures 6-7 start with Bassoon.

23

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Clar. 4

A. Clar.

Bs. Clar. 1

Bs. Clar. 2

Cb. Clar.

C

Eb Clar.

Clar. 1

Clar. 2
1 solo
mf

Clar. 3
p

Clar. 4
sub. *p* legato cresc.

A. Clar.
p

Bs. Clar. 1
sub. *p* legato cresc.

Bs. Clar. 2
sub. *p* legato cresc.

Cb. Clar.