

## 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 burens" 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 naar de muziekschool gegaan en heeft hij lessen gevolgd bij Pieter Zwaans. Op de middelbareschool 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.

# A CZECH ROUNDABOUT

## Okolo Hradce

arr. Martijn Rondel

Around the city Hradce Kralove

♩ = 100

Musical score for the first system, measures 1-4. The Eb Clarinet part is silent. The Bb Clarinet 1-4 parts play a rhythmic pattern of eighth notes, marked *mf*. The Eb Alto Clarinet, Bb Bass Clarinet 1-2, and Bb Contrabass Clarinet parts play a melodic line, also marked *mf*.

Musical score for the second system, measures 5-8. The Eb Clarinet part is silent. The Clarinet 1-4 parts play a melodic line, with Clarinet 1 and 2 marked *p*, and Clarinet 3 and 4 marked *mf*. The A. Clarinet part is silent. The Bs. Clarinet 1-2 and Cb. Clarinet parts play a rhythmic pattern of eighth notes.

9

E♭ Clar. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Clar. 4 *mf*

A. Clar. *mf*

Bs. Clar. 1 *mf*

Bs. Clar. 2 *mf*

Cb. Clar. *mf*

*8<sup>va</sup> ad lib.*

14

E♭ Clar. *mp*

Clar. 1 *mp*

Clar. 2

Clar. 3

Clar. 4

A. Clar. *mf*

Bs. Clar. 1 *mf*

Bs. Clar. 2 *mf*

Cb. Clar. *mf*

# Tece voda, tece

The water runs and runs

Andante

Musical score for the first system, measures 1-5. The score includes parts for 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 key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *mp* and *p*.

Musical score for the second system, measures 6-10. The score includes parts for Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, A. Clarinet, Bb Bass Clarinet 1, Bb Bass Clarinet 2, and Cb Clarinet. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *mp* and *p*.

12

Musical score for measures 12-16. The score is for a woodwind ensemble. The instruments are Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Alto Clarinet, Bass Clarinet 1, Bass Clarinet 2, and Contrabass Clarinet. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for most parts, and *p* (piano) for the Bass Clarinet 1 in measure 12. The Eb Clarinet and Clarinet 1 have long melodic lines with slurs. Clarinet 2 and 3 have more rhythmic patterns. Clarinet 4 and Alto Clarinet have similar rhythmic patterns. Bass Clarinet 1 and 2 have lower, more sustained parts. Contrabass Clarinet has a simple bass line.

17

Musical score for measures 17-21. The instruments and key signature remain the same. The dynamics are marked *mp* (mezzo-piano) for the Eb Clarinet and Clarinet 1 in measure 17, and *p* (piano) for the other instruments in measure 17. The Eb Clarinet and Clarinet 1 continue their melodic lines. Clarinet 2 and 3 have more rhythmic patterns. Clarinet 4 and Alto Clarinet have similar rhythmic patterns. Bass Clarinet 1 and 2 have lower, more sustained parts. Contrabass Clarinet has a simple bass line.

# Holka Modrooka

Blue eyed girl

Presto

The musical score is arranged in two systems. The first system (measures 1-6) features the following parts:

- Eb Clarinet:** Rests throughout.
- Bb Clarinet 1 & 2:** Play a rhythmic eighth-note pattern starting in measure 1. Dynamics range from *f* to *mf*.
- Bb Clarinet 3 & 4:** Play a melodic line with some rests. Dynamics range from *mf* to *f*.
- Eb Alto Clarinet:** Play a melodic line with accents. Dynamics range from *f* to *mf*.
- Bb Bass Clarinet 1 & 2:** Play a rhythmic eighth-note pattern. Dynamics range from *f* to *mf*.
- Bb Contrabass Clarinet:** Play a rhythmic eighth-note pattern. Dynamics range from *f* to *mf*.

The second system (measures 7-12) features the following parts:

- Eb Clar.:** Rests until measure 7, then plays a melodic line with a triplet. Dynamics range from *f* to *mf*.
- Clar. 1 & 2:** Play a rhythmic eighth-note pattern. Dynamics range from *f* to *mf*.
- Clar. 3 & 4:** Play a melodic line with some rests. Dynamics range from *f* to *mf*.
- A. Clar.:** Play a melodic line with accents. Dynamics range from *f* to *mf*.
- Bs. Clar. 1 & 2:** Play a rhythmic eighth-note pattern. Dynamics range from *f* to *mf*.
- Cb. Clar.:** Play a rhythmic eighth-note pattern. Dynamics range from *f* to *mf*.

15

Eb Clar. Clar. 1 Clar. 2 Clar. 3 Clar. 4 A. Clar. Bs. Clar. 1 Bs. Clar. 2 Cb. Clar.

23

Eb Clar. Clar. 1 Clar. 2 *fp* *dim.* Clar. 3 *fp* *p* Clar. 4 *p* A. Clar. Bs. Clar. 1 *mp* Bs. Clar. 2 *mp* Cb. Clar. *mp*