

Kritik der konventionellen Vernunft

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Intro ♩ = 88

InA

The musical score is written for a chamber ensemble and includes the following parts:

- Violin I:** Treble clef, 4/4 time. Dynamics: *ppp* (first measure), *p* (second measure).
- Violin II:** Treble clef, 4/4 time. Dynamics: *ppp* (first measure), *p* (second measure).
- Viola:** Alto clef, 4/4 time. Dynamics: *ppp* (first measure), *p* (second measure).
- Cello:** Bass clef, 4/4 time. Dynamics: *ppp < p* (first measure).
- Voice:** Treble clef, 4/4 time. Features two triplet markings (3) in the latter half of the piece.
- Electric Bass:** Bass clef, 4/4 time. Features a triplet marking (3) in the latter half of the piece.
- Drum Set:** Percussion clef, 4/4 time. Features a triplet marking (3) in the latter half of the piece.

InA

♩ = 88

2

13

InB

Vln. I

Vln. II

Vla.

Vc.

E.B.

Dr.

InC

25

Fl.

B♭ Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

E.B.

Dr.

Aversie

♩ = 68

34

This musical score page, titled "Aversie", is the third page of a piece. It features a tempo of 68 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Plays a melodic line with a fermata at the end of the first measure, followed by a dynamic shift to *ff* in the second measure.
- B♭ Clarinet (B♭ Cl.):** Provides a rhythmic accompaniment with eighth notes, also shifting to *ff* in the second measure.
- Horn (Hn.):** Plays a sustained chord with a fermata, shifting to *ff* in the second measure.
- Violin I (Vln. I):** Plays a melodic line with a fermata, shifting to *ff* in the second measure.
- Violin II (Vln. II):** Plays a sustained chord with a fermata, shifting to *ff* in the second measure.
- Viola (Via.):** Plays a rhythmic accompaniment with eighth notes, shifting to *ff* in the second measure.
- Cello (Vc.):** Plays a sustained chord with a fermata, shifting to *ff* in the second measure.
- Piano (Pno.):** Remains silent until the second measure, then plays a complex rhythmic pattern with triplets.
- Double Bass (E.B.):** Provides a steady bass line with quarter notes.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first measure of each part includes a fermata. A dynamic marking of *ff* (fortissimo) is indicated for several instruments starting in the second measure. The piano part features triplet markings in the later measures. The double bass part has a fermata at the end of the first measure.

42 **AvA**

4

Fl.

Cl.

Hn.

Bari. Sax.

Pno.

E.B.

mf

mf

mf

mf

3 3 3 3

3 3

sit-ting on a chair and I'm mind-ing my own busi-ness care-ful-ly braid-ing a blue e-le-phant. I wan-na stuff my ears with the cot-ton that I'm hold-ing, stop play-ing tag with my tym-pan-um, oh

46 **AvB**

Fl.

Cl.

Hn.

Bari. Sax.

Pno.

E.B.

AvB

Dr.

I'm scream-ing loud, but it does-n't touch your drums. I'm cry-ing hard when your re-ti-nae are ab-sent I'm liv-ing on the edge, but I won't let you push me a-way off the edge.

AvC

AvD

51

5

Fl.

Cl.

Hn.

Bari. Sax.

Vln. I

Vln. II

Vla.

Vc.

I'm sit ting on a chair and I'm mind ing my own busi ness, stu dy ing cul ture of an ci ent Greece. I wan na keep my stuff don't put it in your big pants Why can no te ve ry one un der stand? Oh

Pno.

E.B.

59 **Ave**

Fl.

Cl.

Hn.

Bari. Sax.

Vln. I

Vln. II

Vla.

Vc.

I'm feel-ing crap and you pro-ba-bly know. Some-how you seem to think I de-serve it. I'm liv-ing on the edge, but I won't let you pull me a-way from the edge.

Pno.

E.B.

64

AvF

Fl.

Cl.

Hn.

Bari. Sax.

Vln. I

Vln. II

Vla.

Vc.

Pno.

E.B.

7

68 **AvG**

Vln. I

Vln. II

Vla.

Vc.

E.B.

f

f

arco

Yes I tried to live there in the midd - le where you are. The on - ly thing I found out is it's not where I be - long.

76

Vln. I

Vln. II

Vla.

Vc.

E.B.

If you can-not think but that I think the world is pil - lar - like, there is no sense in tell - ing you the world is flat.

86 **AvH**

Vln. I
Vln. II
Vla.
Vc.
Pno.
E.B.

f
f

Cm Gm⁷ Eb^{maj7} D⁷ Gm D⁷ D⁷ B⁷



94 **Undress** ♩ = 92

Fl.
Cl.
Vla.
Vc.
E.B.

p *mf*
p *mf*