

² ... - 2020 - 2021 - 2022 - ... (Sinfonische Dichtung)

Irgendwie hat es angefangen, aber wann? Und wo? und wie wird es enden?
Diese Fragen waren für mich der direkte Anlass, dieses Werk zu schreiben.
Das Leben geht weiter und im Handumdrehen sind die Umstände der Welt
verändert und der Anstand, die Welt verändert sich mit ihm.

Und ja, es hing eine bedrohliche Wolke über unserer Welt, aber woher kam die Gefahr?
Wir können immer noch nur raten. Für viele Menschen hat Corona
existenzielle Sicherheit in existenzielle Angst verwandelt.
Die Gesellschaft muss Maßnahmen ergreifen, um den Menschen das Gefühl zu geben,
daß sie die Hoffnung nicht aufgeben sollten. Hoffnung; ein Punkt am Horizont,
ein Hoffnungsschimmer erscheint am Ende des Tunnels.

Die Bedrohung scheint nicht vorbei zu sein, denn die nächste in Osteuropa taucht auf.
Es scheint, als ob die Welt in Flammen steht. Die Uhr tickt unaufhaltsam weiter. Die Ereignisse scheinen
in vielen Bereichen ein Weckruf oder ein erwachender Traum zu sein.
Dies war bereits der Fall und wird immer der Fall sein. Schließlich besteht das Leben aus Yin und Yang,
die sich ständig abwechseln und in Bewegung bleiben; Panta Rhei, alles fließt.
Wahrheit, Schönheit und Güte können immer noch entdeckt werden, auch wenn es manchmal
etwas Mühe bereitet.

Warum also dieser Titel? Die Geschichten machen die Zahl oder ist es in diesem Fall umgekehrt?
Jede Geschichte ist wahr, schön und gut, auch wenn sie nicht dieselbe Geschichte erzählt.
In diesem Sinne ist dieses symphonische Werk ein Gedicht an die Zeit, in der wir leben.
Jeder lebt und erlebt in den Zahlen seine eigene Geschichte.

Hoffentlich geben uns diese Klänge auch einen Lichtblick am Horizont, so daß wir bei der nächsten Krise
in der Lage sein werden wie ein Fels in der Brandung zu stehen, wie ein Licht in der Dunkelheit zu leuchten.
Musica leatitia comes, medicina dolorum.

... - 2020 - 2021 - 2022 - ... (Symphonic poem)

It began somewhere, but when? And where and how will it end?
These questions formed in my mind the immediate reason for writing this work.
Life goes its way and in the blink of an eye the conditions of the world have
changed and the decorum, the world changes with it.

And yes, there was a threatening cloud hanging over our world, but where did the danger come from?
We can still only guess. Through corona, for many people
existential security into existential fear. Existential fear, in other words.
Society has to take measures to make people feel that they should not give up hope.
not to give up hope; a point is put on the horizon, a bright spot appears in the
tunnel.

One threat does not seem to be over yet or the next one is already presenting itself in Eastern Europe.
It seems as if the world is on fire. The clock is ticking unabated. The world
events seem to be a wake-up call or an awakening dream in many areas.
This was already the case and will always be the case. After all, life consists of yin and yang that constantly alternate and
keep
constantly alternating and keeping in motion; Panta Rhei.
Truth, beauty and goodness can still be discovered, even if it sometimes takes
some effort.

So why this title anyway? The stories make the number or is it the other way around in this case?
Each story is true, beautiful and good even though they don't tell the same thing.
In this sense, this symphonic work is a poem to the times we live in.
Each one lives and experiences in the numbers their own history, their own story.

Hopefully these sounds will also provide a glimmer of light on the horizon, so that when the next
crisis, like a rock in the surf, like a light in the darkness, we can face it.
Musica leatitia comes, medicina dolorum.

March 19, 2022

Ad de Jong

aan mijn zus Marie-José

...-2020-2021-2022-...

Ad de Jong

Allegretto ♩ = ca. 100

Musical score for woodwind instruments. The score consists of six staves: Piccolo, Flute, Oboe, Cor Anglais, Clarinet in B♭, and Bassoon. The time signature is 3/4. The music begins with rests for most instruments. At measure 3, the Flute and Oboe play eighth-note patterns. At measure 5, the Clarinet and Bassoon enter with eighth-note patterns. The bassoon continues its pattern until the end of the page.

Musical score for brass instruments. The score consists of five staves: Horn in F, Trumpet in B♭, Trombone, Bass Trombone, and Tuba. The time signature is 3/4. The music begins with rests. At measure 3, the Trombone, Bass Trombone, and Tuba play sustained notes with dynamic *mf*. This pattern repeats at measures 5, 7, and 9.

Allegretto ♩ = ca. 100

Musical score for Timpani. The score consists of one staff. The time signature is 3/4. The Timpani plays sustained notes at a dynamic level of *mf*.

Musical score for Percussion. The score consists of one staff. The time signature is 3/4. The Percussion part consists of a continuous series of short, sharp vertical dashes, indicating a rhythmic pattern of eighth-note pairs.

Musical score for Harp 1. The score consists of one staff. The time signature is 3/4. The Harp 1 part consists of a continuous series of short, sharp vertical dashes, indicating a rhythmic pattern of eighth-note pairs.

Allegretto ♩ = ca. 100

Musical score for strings. The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 3/4. The music begins with rests. At measure 3, the Violins play sixteenth-note patterns. The Viola and Double Bass play sustained notes with dynamics *f* at measures 3 and 5. The Cello and Double Bass play sustained notes with dynamics *mf* at measures 7 and 9.



12

Picc.

Fl.

Ob.

C. A.

Cl.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

24

Db.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Tim.

Hp. 1

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score page 35, featuring a complex arrangement of instruments. The top section includes Picc., Fl., Ob., C. A., Cl., and Bsn. The middle section includes Hn., Tpts., Tbn., B. Tbn., and Tba. The bottom section includes Timp., Perc., Hp. 1, Vln. I, Vln. II, Vla., Vc., and Db. The score is filled with musical notation, including sustained notes, grace notes, and dynamic markings like *f* and *p*.