

# Dweilen met de kraan

Roelof Ruis

$\text{♩} = 120$

**System 1:**

- Vocal:** Starts with a forte (*f*) melody, then moves to mezzo-piano (*mp*) with rests.
- Piano (Treble):** Accompanies the vocal with chords and moving lines, starting forte (*f*) and moving to mezzo-piano (*mp*).
- Piano (Bass):** Provides a rhythmic foundation, starting forte (*f*) and moving to mezzo-piano (*mp*).
- Snare:** Enters in the second measure with a rhythmic pattern of eighth notes, marked mezzo-piano (*mp*).

**System 2:**

- Piano (Treble):** Continues the accompaniment, marked mezzo-piano (*mp*).
- Piano (Bass):** Continues the accompaniment, marked mezzo-piano (*mp*).
- Snare:** Continues the rhythmic pattern, marked mezzo-piano (*mp*).

**System 3:**

- Vocal:** Returns with a melody, marked mezzo-piano (*mp*).
- Piano (Treble):** Continues the accompaniment, marked mezzo-piano (*mp*).
- Piano (Bass):** Continues the accompaniment, marked mezzo-piano (*mp*).
- Snare:** Continues the rhythmic pattern, marked mezzo-piano (*mp*).

Measures 8 and 9 of the musical score. The score is written for four staves: Treble, Grand (Treble and Bass), Bass, and Percussion. The key signature is B-flat major (two flats). Measure 8 contains rests for all parts. Measure 9 features a melodic line in the Treble and Grand staves, a bass line in the Bass staff, and a rhythmic pattern of eighth notes with accents in the Percussion staff.

Measures 10, 11, and 12 of the musical score. Measure 10 has rests for the Treble and Grand staves, while the Bass and Percussion staves have notes. Measure 11 features a piano (p) dynamic in the Treble and Grand staves, a forte (f) dynamic in the Bass staff, and a mezzo-piano (mp) dynamic in the Percussion staff. Measure 12 includes the instruction *ad lib. tussen unisono* above the Bass staff. The Percussion staff has a mezzo-piano (mp) dynamic.

Measures 13, 14, and 15 of the musical score. Measure 13 features a melodic line in the Treble and Grand staves, a bass line in the Bass staff, and a rhythmic pattern in the Percussion staff. Measures 14 and 15 continue the melodic and bass lines, with the Percussion staff remaining empty.

16

Measures 16-18 of a musical score. The score is written for four staves: Treble, Piano (Grand Staff), Bass, and Drum. The key signature is B-flat major (two flats). Measure 16 is a whole rest for all parts. Measure 17 features a complex melodic line in the Treble and Bass staves, with the Piano accompaniment playing a similar line. Measure 18 continues the melodic development with various rests and notes. The Drum part is silent in measures 16 and 17, then enters in measure 18 with a rhythmic pattern of eighth notes.

19

A Fm Bbm Fm

Measures 19-21 of a musical score. The score is written for four staves: Treble, Piano (Grand Staff), Bass, and Drum. The key signature is B-flat major (two flats). Measure 19 is marked with a chord change to Fm (F minor). Measure 20 is marked with a chord change to Bbm (B-flat minor). Measure 21 is marked with a chord change to Fm (F minor). The Treble and Bass staves feature complex melodic lines with many sixteenth and thirty-second notes. The Piano accompaniment consists of chords and single notes. The Drum part plays a consistent rhythmic pattern of eighth notes.

22

Bbm Fm Bbm

Measures 22-24 of a musical score. The score is written for four staves: Treble, Piano (Grand Staff), Bass, and Drum. The key signature is B-flat major (two flats). Measure 22 is marked with a chord change to Bbm (B-flat minor). Measure 23 is marked with a chord change to Fm (F minor). Measure 24 is marked with a chord change to Bbm (B-flat minor). The Treble and Bass staves feature complex melodic lines with many sixteenth and thirty-second notes. The Piano accompaniment consists of chords and single notes. The Drum part plays a consistent rhythmic pattern of eighth notes.

25

Fm Bbm C<sup>7</sup> b<sup>10</sup> Fm B Bb<sup>7</sup> Ab

*p*

28

Bb<sup>7</sup> Ab Bb<sup>7</sup> Ab Bbm C<sup>7</sup> b<sup>10</sup>

*p*

31

Bb<sup>7</sup> Ab Bb<sup>7</sup> Ab Bb<sup>7</sup> Ab

*p*

34

Bbm C7b9 Fm Bbm

37

F Bbm F

40

Bbm F Eb Db Eb

43

43

F D<sup>7</sup> b<sup>10</sup> Gm F<sup>9</sup> E<sup>ø</sup>

C

46

E<sup>b</sup>Δ D<sup>7</sup> Cm<sup>7</sup> b<sup>5</sup> 9 Gm F<sup>9</sup> E<sup>ø</sup>

48

A<sup>7</sup> D<sup>7</sup> b<sup>10</sup> Gm F<sup>9</sup> E<sup>ø</sup> E<sup>b</sup>Δ D<sup>7</sup> Cm<sup>7</sup> b<sup>5</sup> 9

51

Gm F<sup>9</sup> E<sup>ø</sup> D<sup>7</sup> b10 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

54

B<sup>b</sup>m C<sup>7</sup> F F/E<sup>b</sup> D<sup>ø</sup> D<sup>b</sup>Δ D<sup>b</sup>/B B<sup>b</sup> F

57

D Gm<sup>7</sup> F<sup>7</sup> E<sup>ø</sup> E<sup>b</sup>Δ D<sup>7</sup> Cm<sup>7</sup> b5 9

**Solo's over scheme**

*p*

61

Gm<sup>7</sup> F<sup>7</sup> E<sup>o</sup> A<sup>7</sup> b<sup>9</sup> D<sup>9</sup>

61 62 63 64

65

Gm<sup>7</sup> F<sup>7</sup> E<sup>o</sup> Eb<sup>Δ</sup> D<sup>7</sup> Cm<sup>7</sup> b<sup>5</sup> 9

65 66 67 68

69

Gm<sup>7</sup> F<sup>7</sup> Eb<sup>Δ</sup> D<sup>7</sup> Cm<sup>7</sup> D<sup>7</sup> b<sup>9</sup> 1. Gm<sup>7</sup> 2. Gm<sup>7</sup> C<sup>7</sup> b<sup>13</sup>

69 70 71 72



[illegible]

78

F $\Delta$  9 Bbm<sup>9</sup> F $\Delta$  9 Bbm<sup>9</sup> C<sup>9</sup> b10 b13

The musical score for 'The Girl on the Train' is presented in a system of five staves. The first staff is a vocal line in treble clef, starting on a whole note F4 and moving to a half note Bb4. The second staff is a piano accompaniment in treble clef, featuring a series of chords: F4-Ab-Bb (F $\Delta$  9), Bbm<sup>9</sup>, F $\Delta$  9, Bbm<sup>9</sup>, and C<sup>9</sup> b10 b13. The third staff is a piano accompaniment in bass clef, featuring a series of chords: F4-Ab-Bb (F $\Delta$  9), Bbm<sup>9</sup>, F $\Delta$  9, Bbm<sup>9</sup>, and C<sup>9</sup> b10 b13. The fourth staff is a piano accompaniment in bass clef, featuring a series of chords: F4-Ab-Bb (F $\Delta$  9), Bbm<sup>9</sup>, F $\Delta$  9, Bbm<sup>9</sup>, and C<sup>9</sup> b10 b13. The fifth staff is a piano accompaniment in bass clef, featuring a series of chords: F4-Ab-Bb (F $\Delta$  9), Bbm<sup>9</sup>, F $\Delta$  9, Bbm<sup>9</sup>, and C<sup>9</sup> b10 b13.

82

$B\flat^7$   $A\flat^7$   $B\flat^7$   $A\flat^7$   $B\flat^7$   $A\flat^7$   $B\flat^7$   $C^7 \flat 10$

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

86

**F** **B $\flat$ 7** **A $\flat$ 7** **B $\flat$ 7** **A $\flat$ 7** **B $\flat$ 7** **A $\flat$ 7**

*f*

**F** *f*

**F** *f*

**F** *f*

89

**B $\flat$ m** **C7 $\flat$ 10** **B $\flat$ 7** **A $\flat$ 7** **B $\flat$ 7** **A $\flat$ 7**

**B $\flat$ m** **C7 $\flat$ 10** **B $\flat$ 7** **A $\flat$ 7** **B $\flat$ 7** **A $\flat$ 7**

92

B $\flat$ <sup>7</sup> A $\flat$ <sup>7</sup> B $\flat$ m E $^{\circ}$  A<sup>7</sup> D<sup>7</sup> Gm F<sup>9</sup> E $^{\circ}$

G

95

E $\flat$  $^{\Delta}$  D<sup>7</sup> Cm<sup>7</sup>  $\flat$ 5 9 Gm F<sup>9</sup> E $^{\circ}$

G

97

A<sup>7</sup> D<sup>7</sup> b<sup>10</sup> Gm F<sup>9</sup> E<sup>ø</sup> E<sup>b</sup>Δ D<sup>7</sup> Cm<sup>7</sup> b<sup>5</sup> 9

100

Gm F<sup>9</sup> E<sup>ø</sup> D<sup>7</sup> Gm E<sup>ø</sup> D<sup>7</sup> b<sup>9</sup> Gm F<sup>9</sup> E<sup>ø</sup>

103

E<sup>b</sup>Δ D<sup>7</sup> Cm<sup>7</sup> b<sup>5</sup> 9 Gm F<sup>9</sup> E<sup>ø</sup>

105

A<sup>7</sup> D<sup>7</sup>  $\flat 10$  Gm F<sup>9</sup> E<sup>o</sup> E $\flat$  <sup>$\Delta$</sup>  D<sup>7</sup> Cm<sup>7</sup>  $\flat 5$  9

108

Gm F<sup>9</sup> E<sup>o</sup> C<sup>7</sup> F<sup>7</sup> B $\flat$

111

B $\flat$ m C<sup>7</sup> F F/E $\flat$  D<sup>o</sup> D $\flat$  <sup>$\Delta$</sup>  D $\flat$ /B B $\flat$  F