

Havana Suite

1. Hymn

For Cello Biennale 2018

Tim Kliphuis

Andante

♩ = 60

This system of the score includes parts for Solo Violoncello, Solo Violin, and six Cello sections (I-a, I-b, II-a, II-b, III-a, III-b). The Solo Violoncello and Solo Violin parts are in 3/4 time. The Solo Violoncello part begins with a melodic line marked *mf*. The Solo Violin part is silent. The Cello sections I-a and I-b are silent. The Cello sections II-a and II-b play a rhythmic pattern of eighth notes, marked *p*. The Cello sections III-a and III-b play a melodic line marked *mp*, with a *V* (Vibrato) marking above the first measure of each part.



This system of the score includes parts for Violoncello (Vc.), Violin (Vln.), and six Cello sections (Ia, Ib, IIa, IIb, IIIa, IIIb). The Violoncello part begins with a melodic line marked *mp*, with a *V* (Vibrato) marking above the first measure. The Violin part is silent. The Cello sections Ia and Ib are silent. The Cello sections IIa and IIb play a rhythmic pattern of eighth notes. The Cello sections IIIa and IIIb play a melodic line marked *mp*, with a *V* (Vibrato) marking above the first measure of each part.

16

Vc.
Vln.
Vc.Ia
Vc.Ib
Vc.IIa
Vc.IIb
Vc.IIIa
Vc.IIIb

mf cresc.
mf cresc.
cresc.
cresc.
mf
mf



21

Vc.
Vln.
Vc.Ia
Vc.Ib
Vc.IIa
Vc.IIb
Vc.IIIa
Vc.IIIb

f
f
mf
mf
f
f

26

Vc. Vln. Vc.Ia Vc.Ib Vc.IIa Vc.IIb Vc.IIIa Vc.IIIb



32

Vc. Vln. Vc.Ia Vc.Ib Vc.IIa Vc.IIb Vc.IIIa Vc.IIIb

39

GEHEIMZINNIGE GELUIDEN

VLUCHTIGE GELUIDEN

Vc.

Vln.

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa

Vc.IIIb

f

p

mf

p

GEHEIMZINNIGE GELUIDEN

VLUCHTIGE GELUIDEN

GEHEIMZINNIGE GELUIDEN

VLUCHTIGE GELUIDEN

VLUCHTIGE GELUIDEN



47

MOOIE GELUIDEN

DREIGENDE GELUIDEN

Vc.

Vln.

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa

Vc.IIIb

f

mf

mf

mf

MOOIE GELUIDEN

DREIGENDE GELUIDEN

MOOIE GELUIDEN

DREIGENDE GELUIDEN

DREIGENDE GELUIDEN

55 *SIRENE GELUIDEN* 5

Vc. *f*

Vln.

Vc.Ia *f*

Vc.Ib *mp*

Vc.IIa *mp* *p*

Vc.IIb *mp* *p*

Vc.IIIa *SIRENE GELUIDEN* *p*

Vc.IIIb *SIRENE GELUIDEN* *p*

62

Vc. Am Em/G F

Vln.

Vc.Ia *mf*

Vc.Ib *mp* *mf*

Vc.IIa *mf*

Vc.IIb *mf*

Vc.IIIa *mf*

Vc.IIIb *mf*

67 C/E G(sus4)/D G7 E7/G# Am C/G F C/E

Vc. Vln. Vc.Ia Vc.Ib Vc.IIIa Vc.IIIb

73 Dm7 C/E F G7 C Am

Vc. Vln. Vc.Ia Vc.Ib Vc.IIIa Vc.IIIb

79 Em/G F C/E G(sus4)/D G7

Vc. Vln. Vc.Ia Vc.Ib Vc.IIa Vc.IIb Vc.IIIa Vc.IIIb



84 E7/G# Am C/G F C/E

Vc. Vln. Vc.Ia Vc.Ib Vc.IIa Vc.IIb Vc.IIIa Vc.IIIb

Dm⁷

C/E

F

G⁷

rall.....

C

C

Musical score for measures 87-91. The score includes parts for Violin (Vc.), Viola (Vln.), Violoncello I (Vc.Ia), Violoncello II (Vc.Ib), Violoncello IIIa (Vc.IIIa), and Violoncello IIIb (Vc.IIIb). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 87 starts with a Dm⁷ chord. Measure 88 has a C/E chord. Measure 89 has an F chord. Measure 90 has a G⁷ chord with a **rall.....** marking. Measure 91 has a C chord. The Violin part has a melodic line with a slur over measures 87-89 and a final note in measure 91. The Viola part has a similar melodic line. The Violoncello parts have a rhythmic accompaniment of eighth notes in measures 87-89, transitioning to a slower, more melodic line in measure 91. The Violoncello IIIa and IIIb parts have a simple harmonic accompaniment.

Havana Suite

2. Pizzi

For Cello Biennale 2018

Tim Kliphuis

Andante

$\text{♩} = 70$

Musical score for the first system of 'Havana Suite 2. Pizzi'. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is Andante, with a metronome marking of quarter note = 70. The instruments are Solo Violoncello, Solo Violin, and a string quartet (Violoncello I-a, Violoncello I-b, Violoncello II-a, Violoncello II-b, Violoncello III-a, Violoncello III-b). The Solo Violoncello part begins with a pizzicato (pizz.) instruction and a mezzo-forte (mf) dynamic. The Solo Violin part is silent. The string quartet parts are silent until measure 5, where Violoncello I-a and I-b play a pizzicato (pizz.) figure with a mezzo-piano (mp) dynamic. Violoncello II-a, II-b, III-a, and III-b are silent throughout this system.



Musical score for the second system of 'Havana Suite 2. Pizzi', starting at measure 7. The instruments are Violoncello (Vc.) and Violin (Vln.). The Violoncello I part plays a pizzicato (pizz.) figure with a piano (p) dynamic. The Violoncello II part plays a pizzicato (pizz.) figure with a piano (p) dynamic. The Violoncello III part plays a pizzicato (pizz.) figure with a piano (p) dynamic. The Violin part is silent. The Solo Violoncello part from the first system continues, playing a pizzicato (pizz.) figure with a mezzo-forte (mf) dynamic and arco instruction. The Solo Violin part is silent. The string quartet parts are silent throughout this system.

13 arco bluesy

Vc. *mf*

Vln.

Vc.

Vc.

Vc.

Vc. arco

Vc. pizz.

Vc. tik *mp* pizz.

mp



18

Vc.

Vln.

Vc. arco

Vc.

Vc. tik *p* tik

Vc. arco *p* pizz.

Vc. arco *p* pizz.

23

Vc. *pizz.*

Vc. *tik*

Vc. *tik*

Vc. *pizz.*

Vc. *mp*

Vc. *arco*

28

Vc. *pizz.*

Vc. *arco*

Vc. *tik*

Vc. *tik*

Vc. *p*

Vc. *mf*

Vc. *pizz.*

Vc. *mf*

Vc. *arco*

Vc. *mp*

4 33
Vc. 
Vln. 

Vc. 
Vc. 
Vc. 
Vc. 
Vc. 
Vc. 



39
Vc. 
Vln. 

Vc. 
Vc. 
Vc. 
Vc. 
Vc. 
Vc. 

43

Vc. *f*

Vln.

Vc. *f*

Vc. *pizz.* *f*

Vc. *pizz.* *f*

Vc. *f*

Vc. *f*

Vc. *arco* *f*

47

Vc. *f*

Vln.

Vc. *pizz.* *f*

Vc. *arco* *f*

Vc. *pizz.* *f*

Vc. *f*

Vc.

Vc.

♩ = 100

6

ritmisch met weinig streek

51

Vc. *mf*

Vln.

Vc. *p* arco

Vc. *p*

Vc. *p* pizz.

Vc. *p*

Vc. *p*

Vc. *p*

55

Vc. C A⁷ D D 3 C 3 D 3

Vln.

Vc. *p* arco

Vc. *p* pizz.

Vc. *p* arco

Vc. *p*

Vc. *p*

59

Vc. *2*

Vln.

Vc. *arco*

Vc. *pp*

Vc. *arco*

Vc. *pp*

Vc. *arco*

Vc. *pp*

C A⁷ D

D 3 3 3 3

C 3 3 3 3

D 3 3 3 3

7

63

Vc. *2*

Vln.

Vc. *arco*

Vc. *pp*

Vc. *arco*

Vc. *pp*

Vc. *arco*

Vc. *pp*

C A⁷ D

D 3 3 3 3

C 3 3 3 3

D 3 3 3 3

7

8 67 D ritmische improv F ON CUE E7

Vc. C A7 D D pizz D

Vln.

Vc. arco

Vc. p arco V

Vc. p arco

Vc. arco

Vc.

Vc.

Vc.

74 Ebmaj7 D

Vc. Ebmaj7 D

Vln.

Vc. V

Vc. V

Vc. arco

Vc.

Vc.

Vc.

79

Vc. *9*

Vln.

Vc. *V*

Vc. *V*

Vc.

Vc. *V*

Vc. *pizz.*

Vc. *pizz.*

83

Vc. *3*

Vln.

Vc. *V*

Vc. *V*

Vc.

Vc. *V*

Vc. *p arco*

Vc. *p*

Vc. *arco*

Vc. *p*

86

Vc. *C* *D* *C* *A7* *D*

Vln.

Vc. *arco* *p*

||

90

Vc. *C* *D* *C* *A7* *D* *D*

Vln.

Vc. *p*

||

94

Vc. *C* *D* *C* *A7* *D*

Vln.

Vc.

Vc.

Vc.

Vc.

Vc.

98

Vc. *C* *D* *C* *A7* *D* *D*

Vln.

Vc.

Vc.

Vc.

Vc.

Vc.

p
mp

12

102

Vc. *V*

Vln.

Vc. *arco*

Vc.

Vc.

Vc.

Vc.

Vc. *arco*

p

106

Vc. *V*

Vln.

Vc. *arco*

Vc.

Vc.

Vc. *pizz.*

Vc. *pizz.*

Vc. *pizz.*

110

Vc. *C* *D* *C* *A7* *13*

Vln.

Vc.

Vc.

Vc.

Vc.

Vc.

Vc.

113

Vc. *D* *C* *D* *C* *A7* *D* *13*

Vln.

Vc.

Vc.

Vc. *arco* *f*

Vc. *mf arco* *f*

Vc. *mf arco* *f*

Vc. *mf* *f*

mf *f*

Havana Suite

3. Monica

♩ = 80

Moderato

For Cello Biennale 2018

Tim Kliphuis

IMPROVISATIE FLAGEOLETTEN

Musical score for the first system of "Havana Suite 3. Monica". The score is in 4/4 time and features seven parts: Solo Violoncello, Violoncello I-a, Violoncello I-b, Violoncello II-a, Violoncello II-b, Violoncello III-a, and Violoncello III-b. The Solo Violoncello part begins with a melodic line in the treble clef, marked with a forte (f) dynamic. The other parts are primarily in the bass clef, with Violoncello I-a and I-b playing sustained notes in the lower register, and Violoncello II-a and II-b playing chords. Violoncello III-a and III-b play sustained notes in the lowest register. Dynamics include *pp* (pianissimo) and *mp cresc.* (mezzo-piano crescendo).

accelerando.....

continue C minor blues scale

Musical score for the second system of "Havana Suite 3. Monica", starting at measure 7. The score features eight parts, all labeled "Vc.". The top part is in the treble clef and continues the melodic line from the first system, marked with a forte (f) dynamic. The other parts are in the bass clef. The score includes various techniques such as glissando (gliss.), "chop" (chordal chopping), and accents. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). The tempo is marked as *accelerando*.

A

14

Vc. *mf*

Vc.

Vc. *f*

Vc. *mf*

Vc. *f*

Vc. *f*

Vc. *f*

18

Vc.

Vc.

Vc.

Vc.

Vc.

Vc.

Vc.

21

Musical score for measures 21-23. The score consists of seven staves, each labeled 'Vc.' (Violoncello). The first two staves are in treble clef, and the remaining five are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'mf' (mezzo-forte). A specific performance instruction 'chop' is written above the fifth staff in measure 23. The key signature has one flat (B-flat).

24

Musical score for measures 24-27. The score consists of seven staves, each labeled 'Vc.' (Violoncello). The first two staves are in treble clef, and the remaining five are in bass clef. The music continues with the complex rhythmic patterns from the previous section. Dynamic markings include 'mp cresc.' (mezzo-piano crescendo) in the sixth and seventh staves of measure 27. The key signature has one flat (B-flat).

Vc.

Vc.

38

Vc. *f*

Vc. *mf*

Vc. *f* chop

VI.

allargando.....

41

Vc. *f*

Vc. *pp*

Vc. *mp*

Vc. *mp*

VI. *pp*

46

improvisatie

Vc.

Vc.

Vc.

Vc.

Vc.

Vc.

Havana Suite

4. Havana

For Cello Biennale 2018

Tim Kliphuis

Allegro

♩ = 120

Musical score for Solo Violoncello and Violoncello I-a through III-b. The Solo Violoncello part features a complex rhythmic pattern with triplets and sixteenth notes. The Violoncello I-a part includes a *pizz.* (pizzicato) instruction. The Violoncello I-b, II-a, II-b, III-a, and III-b parts are marked with *p* (piano) and *pizz.* (pizzicato).



Musical score for Vc. (Violoncello) and Vln. (Violino). The Vc. part starts at measure 6 and features a complex rhythmic pattern with triplets and sixteenth notes. The Vln. part is marked with *p* (piano) and *pizz.* (pizzicato).

10

Vc. *3 3 3 3 3*

Vln.

A

A Bm A/C#

Vc.Ia *arco div.*

Vc.Ib *p div.*

Vc.IIa *p*

Vc.IIb *p*

Vc.IIIa

Vc.IIIb *pp*



15

Vc. *3 3 3 3 3*

Vln. C Dm C Gb7

Vc.Ia *pizz.*

Vc.Ib

Vc.IIa *div.*

Vc.IIb *div.*

Vc.IIIa

Vc.IIIb *pizz.* *p*

19

Vc. *3 3 3*

Vln.

Vc.Ia *arco div.*

Vc.Ib *pp*

Vc.IIa *p cresc.*

Vc.IIb *p cresc.*

Vc.IIIa

Vc.IIIb *p cresc.*



B

24

Vc. *b*

Vln.

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa *zachte tikken, ritmisch*

Vc.IIIb *zachte tikken, ritmisch*

27 *Fm solo, bluesy*

Vc. *Fm solo, bluesy*

Vln. *Fm solo, bluesy*

Vc.Ia

Vc.Ib *pizz.*

Vc.IIa

Vc.IIb

Vc.IIIa

Vc.IIIb



34

Vc. *Fm solo, bluesy*

Vln. *Fm solo, bluesy*

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb *pizz.*

Vc.IIIa

Vc.IIIb

54 arco

Vc. Vln. Vc.Ia Vc.Ib Vc.IIa Vc.IIb Vc.IIIa Vc.IIIb

f *f* *f* *f* *f* *f* *f* *f*

A C7

arco



58 pizz. arco

Vc. Vln. Vc.Ia Vc.Ib Vc.IIa Vc.IIb Vc.IIIa Vc.IIIb

mf *mf* *mp* *f* *f* *f* *f* *f*

F Gm7 Am7 Gm7 Gb7 F Gm7 F C7

arco

f

63

Vc. *klap klap*
stamp stamp

Vln. *klap klap*
stamp stamp

Vc.Ia *arco*
f

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa *klap klap*
stamp stamp

Vc.IIIb *klap klap*
stamp stamp



71

Vc. *klap*
stamp

Vln. *klap*
stamp

Vc.Ia *chop*

Vc.Ib *chop*

Vc.IIa *chop*

Vc.IIb *chop*

Vc.IIIa *klap*
stamp

Vc.IIIb *klap*
stamp

C7 chop-improvisatie (ritmische gimmicks)

Vc.

Vln.

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa

Vc.IIIb



Vc.

Vln.

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa

Vc.IIIb

90

Vc. *F Gb7 F Gm7 Am7 Gm7 Gb7 F Gm7*

Vln.

Vc. Ia

Vc. Ib

Vc. IIa

Vc. IIb

Vc. IIIa

Vc. IIIb



94

Vc. *F E7 A Bm7 A Bm7 C Dm7 C Gb7*

Vln.

Vc. Ia *arco div.*

Vc. Ib *p div.*

Vc. IIa *div.*

Vc. IIb *p div.*

Vc. IIIa

Vc. IIIb *arco pp*

pizz.

99

Vc. *F*

Vln.

Vc.Ia

Vc.Ib

Vc.IIa

Vc.IIb

Vc.IIIa

Vc.IIIb *pizz.*
p



102

Vc. *p* *f*

Vln.

Vc.Ia *arco*

Vc.Ib *p* *f*

Vc.IIa

Vc.IIb

Vc.IIIa *pizz.* *arco*

Vc.IIIb *arco*