

Moses in Nederland - Music For Violin Soloist and Orchestra

by

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DEDICATION

For my grandmother Sabine Rosenberg.

ACKNOWLEDGEMENTS

The writing of this piece would not have been possible without the guidance and mentorship of my teachers Professor Kristin Kuster and Professor Evan Chambers. I am also grateful to Professor Elliot Ginsburg for his help in exploring and translating the Hebrew poetry and musical manuscripts that inspired the work. This piece was commissioned by the new music ensemble Contemporaneous and violinist Sabrina Tabby.

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INSTRUMENTATION

flute

oboe

clarinet in Bb

alto saxophone

bassoon

trumpet in C

horn in F

trombone

percussion (1 player: vibraphone, bicycle bell, tubular bells)

timpani

harp

piano

strings (min. 33221)

Commissioned by Sabrina Tabby and Contemporaneous

Score in C

Duration: 19 minutes

ABSTRACT

Moses in Nederland is a nineteen minute piece for violin soloist and orchestra (fl, ob, cl, alto sax, bsn; Ctpt, Fhrn, trb; 1perc. timp; hp, pno; str.). The piece is named for my great-grandfather Moses Schenkein, who as a European Jew living in Holland, was forced to lead his family on a dangerous and miraculous journey of escape from the horrors of the Holocaust. He was also an amateur violinist and composer, and left behind a folder of short melodic compositions. These works include melodic settings of Hebrew and Yiddish poetry, violin music, and a number of short tangos. Some of the melodies contained within the folder are arranged for larger forces by the composer Wilhelm Rettich, a prominent German-Jewish composer who immigrated to Holland after the Nazis came into power in Germany.

As a composer and violinist myself, I've always felt a special kinship with my great-grandfather Moses; each movement of the concerto focuses on one of his melodies found in the aforementioned folder of compositions that my family inherited.

The first movement is an elaboration upon Schenkein's melodic setting of poet Hayim Bialik's "A Faithful Tear." This poem, written in Hebrew, describes a single "faithful" tear, carried in the "secret" of the author's heart. Translating this poem, I was intrigued by and drawn to the mystery of what it might have represented for my great-grandfather. In this movement of my piece, my relationship with that mystery is enacted in a structural way: Schenkein's melody is never presented in full within the movement. Instead, it darts in and out of focus in fragments that are never entirely resolved. I also engage with the harmony of Rettich's arrangement, building a harmonic framework out of its opening chords.

The concerto's second movement is a theme-and-variation on a Schenkein melody entitled "Elegy." This melody is a setting of a Yiddish poem of the same name by Avrom Reyzen. In contrast to the first movement of the concerto, this movement quotes Schenkein's music directly before devolving back into an echo of the concerto's first movement.

The third movement of the work does not directly utilize music written by Schenkein. Instead, it serves as a reflection on the title of one of his tangos: "Hollandia." Schenkein had moved to Holland as a young man to escape the religious strictures of his *sofer* father in Krakow, Poland. In this movement, I imagine a young and optimistic Schenkein who is excited to adopt a new city as his own. Although Schenkein passed away long before I was born, the sense I get from family stories is that he loved Holland very much, in spite of the circumstances in which he was forced to flee it. After living in Israel following the war, Schenkein became one of the relatively few Jews to actually return to Europe; he moved back to Holland, and lived there for the rest of his life.

MOSES IN NEDERLAND

for violin soloist and orchestra

I: A Faithful Tear

Michael Kropf (2022)

Wandering, pulsing
♩ = 108

Flute 1

Oboe 1

Clarinet in B \flat 1

Alto Saxophone

Bassoon 1

Horn in F 1

Trumpet in C

Trombone 1

Timpani

Vibraphone

Harp

Piano

Wandering, pulsing
♩ = 108

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

12

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *ff sub.* *mf*

p *f* *pp* *f* *p*

f *p* *pp* *f* *pp*

f *p* *pp* *f* *pp*

f *p* *pp* *f* *pp*

f *p* *pp* *f* *pp*

21 A

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non vib. *norm.* *ff* *f* *p* *fff* *p*

ff *fp* *pp* *fp* *fp* *fp* *fp* *fp*

31

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pp

mf

fp

ff

p

f

p

f

p

f

p

pp

mf

pizz.

mf

mf

non vib.

non vib.

38

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre p

molto espressivo

p

f

pp

fp

div.

B

46

Fl. 1 *pp* non vib. *ppp*

Ob. 1

Cl. 1 *pp* *ppp*

Alto Sax. non vib. *ppp*

Bsn. 1 non vib. norm. *pp* *p* *f* *p*

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp. *f* *p*

Pno.

B

Solo Vln. *pp esp.* *f* *p* *fp* *mp*

Vln. I *pp* *f*

Vln. II unis. 3 *pp sub.* *f* *pp*

Vla. *pp sub.* *f* *pp*

Vc. arco *pp* *f* *pp*

Cb. arco pizz. *pp* *p* *f* *mf*

66

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f*

norm. *f*

f *p* *f*

p *f*

p *f*

ff molto esp.

f

unis. *f*

f

f

f

74 **D** rall. $\text{♩} = 108$

Fl. 1 *f* *p* *f* *p*

Ob. 1 *f* *pp*

Cl. 1 *f* *mf sub.* *f* *pp* *p*

Alto Sax. *f* *mf sub.* *f* *pp*

Bsn. 1 *f* *mf sub.*

Hn. 1 *mf sub.* *f* *pp*

C Tpt.

Tbn. 1 *p* *f*

Timp.

Vib.

Hp.

Pno.

Solo Vln. *f* *p* *f*

Vln. I *mf sub.* *f* *pp*

Vln. II *mf sub.* *f* *pp*

Vla. *mf sub.* *fp* *pp*

Vc. *mf sub.* *fp* *pp*

Cb. *mf* *fp* *pp*

81 *rall.* $\text{♩} = 76$ *rit.* $\text{♩} = 96$ *rall.*

Fl. 1 *f* *pp*

Ob. 1 *f* *pp*

Cl. 1 *mf* *pp* *f* *p* *f* *pp*

Alto Sax. *mf* *p* *f* *p* *f* *pp*

Bsn. 1 *pp* *f* *p* *f* *pp*

Hn. 1 *mf* *p* *f* *pp* *f* *pp*

C Tpt. *pp* *f* *pp*

Tbn. 1 *pp* *f* *pp*

Timp.

Vib. *f*

Hp.

Pno. *f*

Solo Vln. *ff* *f*

Vln. I *pp* *f* *pp*

Vln. II *pp* *f* *pp*

Vla. *f* *p* *ff* *pp* *pp* *p* *pp*

Vc. *f* *p* *ff* *pp*

Cb. *f* *pp* *f* *pp*

E

Slower, faltering
rit. . . ♩ = 72 non vib.

♩ = 96

88

Fl. 1 non vib. *pp* *f* *pp*

Ob. 1 non vib. *f* *pp*

Cl. 1 non vib. *f* *pp*

Alto Sax. non vib. *f* *pp* norm. *f* *pp*

Bsn. 1 non vib. *f* *pp* norm. *f* *pp*

Hn. 1 *f* *pp*

C Tpt.

Tbn. 1

Timp.

Vib.

Hp. *f* *pp*

Pno.

E

Slower, faltering

rit. . . ♩ = 72

♩ = 96

Solo Vln. *p* *sub.* *f* *p* *aching* *freely*

Vln. I *pp* *f* *pp*

Vln. II *pp* *f* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Cb. *f* *pp*

98

Fl. 1

Ob. 1
non vib.

Cl. 1
ppp

Alto Sax.
non vib.

Bsn. 1
ppp

Hn. 1

C Tpt.

Tbn. 1

Timp.
pppp

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II
pizz.
pp

Vla.
pizz.
pp

Vc.
pizz.

Cb.

F

Tempo 1

$\text{♩}^{\text{♩}} = \text{♩} = 108$

Musical score for the first system, featuring the following instruments: Fl. 1, Ob. 1, Cl. 1, Alto Sax., Bsn. 1, Hn. 1, C Tpt., Tbn. 1, Timp., Vib., Hp., and Pno. The score is in 4/4 time and includes various dynamics such as *pp*, *p*, *mf*, and *f*. Performance instructions include *non vib.* for saxophones and *solo* for the trumpet. The piece is marked with a box 'F' and a tempo of 108.

F

Tempo 1

$\text{♩}^{\text{♩}} = \text{♩} = 108$

Musical score for the second system, featuring the following instruments: Solo Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Violin part includes a triplet marked *f* and *urgently*. The Viola part is marked *pizz.* (pizzicato). The score is in 4/4 time and includes various dynamics such as *f*. The piece is marked with a box 'F' and a tempo of 108.

130 *non vib.* *molto rit.* ♩ = 108

Fl. 1 *p sub.* *fp*

Ob. 1 *f* *p* *p*

Cl. 1 *f* *pp sub.* *fp*

Alto Sax. *f* *pp sub.* *pp sub.*

Bsn. 1 *f* *pp sub.* *p sub.*

Hn. 1 *p* *mf* *fp*

C Tpt. *f*

Tbn. 1 *p*

Timp.

Vib.

Hp.

Pno.

Solo Vln. *mf* *fff* *mf sub.* *ff*

Vln. I *pp* *mf* *pp* *norm.* *p*

Vln. II

Vla.

Vc.

Cb. *p*

157 **H** rit. $\text{♩} = 76$ non vib. rall. $\text{♩} = 76$ rit.

Fl. I *pp* *p* *mp*

Ob. I *p* *ff*

Cl. I *pp* *p* *pp* *p*

Alto Sax. *ff*

Bsn. I *ff*

Hn. I *fff*

C Tpt. *mf* *ff*

Tbn. I *mf* *ff*

Timp.

Vib.

Hp. *p*

Pno.

Solo Vln. *p* *f* *p* *f*

Vln. I *ff* *ppp* *mf* *pp* *div.* *pp* *non vib.*

Vln. II *ff* *ppp* *mf* *pp* *p* *pp* *non vib.*

Vla. *ff* *ppp* *mf* *pp* *p* *pp* *non vib.*

Vc. *ff* *ppp* *mf* *pp* *p* *pp* *non vib.*

Cb. *ff* *mf* *arco* *p* *pp*

166 - **Slow, broken** ♩ = 69

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Slow, broken ♩ = 69

Solo Vln. *mp* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

171

Fl. 1 *pp* *ppp*

Ob. 1

Cl. 1 *pp* *ppp*

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp. *pp* *ppp*

Vib.

Hp. *pp* *ppp*

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Moderately, singing
♩ = 92

II: Elegy

Flute: *tr*, *ppp*, *p*, *non vib.*

Oboe

Clarinet in B♭: *pp*, *p*

Alto Saxophone

Bassoon: *p*

Horn in F

Trumpet in C

Trombone

Timpani

Vibraphone

Harp: *p*, *mf*

Piano

Solo Violin

Violin I

Violin II

Viola: *mf legato*

Violoncello: *p legato*, *mf*

Contrabass: *pizz.*, *p*, *mf*

II

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pp

pp sub.

tr

mf molto legato

p

non vib.

A

A

23

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

solo

pp < *fp* *pp*

p

p

f < *p*

f

f

ff

fp < *norm.* *p*

fp < *norm.* *p*

fp < *norm.* *p*

fp < *norm.* *p*

f

B

rall. **Undulating**
♩ = 76
non vib.

35 norm.

Fl. 1 *p* < *f* > *pp* *pp*

Ob. 1 *p* < *f* > *pp*

Cl. 1 *p* < *f* > *pp* *p*

Alto Sax. *p* < *f* > *pp* *ppp*

Bsn. 1 *mf* > *p* < *f* > *pp* *p* *pp*

Hn. 1 *p*

C Tpt.

Tbn. 1

Timp.

Vib.

Hp. *pp* *p*

Pno.

B

rall. **Undulating**
♩ = 76
turbulent

Solo Vln. *mf* < *f* > *mf* < *f* > *p* *mf* *turbulent*

Vln. I *pp* *p* < *f* > *pp*

Vln. II *pp* *p* < *f* > *pp* *ppp*

Vla. *p* < *f* > *pp*

Vc. *p* < *f* > *pp* *ppp* *pp*

Cb. *p* < *f* > *pp* *ppp* *pizz.*

44

Fl. 1 *fpp* *ppp* *p* norm.

Ob. 1

Cl. 1

Alto Sax. *p* *ppp* *p espressivo*

Bsn. 1 *p espressivo*

Hn. 1 *mp*

C Tpt.

Tbn. 1 *p*

Timp.

Vib.

Hp.

Pno.

Solo Vln. 6 6 6 6 6 6 3 3 3 3

Vln. I *ppp* *tr*

Vln. II *ppp* *tr*

Vla.

Vc. arco *ppp*

Cb. *ppp*

50 C

Fl. 1 *pp* *mp* *pp* *ppp*

Ob. 1 non vib. *pp* *pp* *mp* *pp* *ppp*

Cl. 1 *pp* *p* *pp*

Alto Sax. *ppp* *p* *ppp*

Bsn. 1 *mf* *pp*

Hn. 1 *p*

C Tpt.

Tbn. 1 *ppp* *p* *ppp*

Timp.

Vib.

Hp. *mf* *p*

Pno. *p*

Solo Vln. *f* *molto espressivo* *ff* *p* *mf*

Vln. I (tr)

Vln. II (tr)

Vla. *pp*

Vc. *pp*

Cb. *pp* *mp* *pp*

Red. C

59

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

6

6

mp

p

pizz.

3

D

Slow, mournful

rit. ♩ = 54 (♩ = 108)

64

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

D

Slow, mournful

rit. ♩ = 54 (♩ = 108)

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. non vib. $\text{♩} = 72$
trmw

76

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

pp < *mf* > *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp* *p* < *f* > *p* *pp* < *mf* > *pp* *p* < *f* > *p* *pp*

rit. $\text{♩} = 72$

Solo Vln.

mf *espressivo* *mp* *mf* < *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

f > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *ppp* < *mf* > *pp* < *mf* > *pp* < *mf* > *pp* *ppp* *p*

norm. trmw
pp norm. trmw
unis. norm.
legato *mf* < norm.
mf < legato norm.
p

86 (tr)

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Phn.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f > *mf* < *f* > *mf* < *f* >

pp — *mf* < *f* > *pp*

p — *f* — *p* < *fp* < *fp*

p

pp

p

f > *mf* < *f* > *mf* < *f* > *p* — *f* — *p* < *fp* < *fp*

f > *mf* < *f* > *mf* < *f* > *p* — *f* — *p* < *fp* < *fp*

97 **F** *accel.*

Fl. 1

Ob. 1 *p cresc.*

Cl. 1 *p cresc.*

Alto Sax. *pp cresc. fp*

Bsn. 1 *mf pp cresc. fp*

Hn. 1 *pp < mf*

C Tpt. *pp < mf*

Tbn. 1 *pp < mf*

Timp.

Vib.

Hp.

Pno.

Solo Vln. *sempre ff* *accel.*

Vln. I *p cresc.*

Vln. II *p mp cresc. fp*

Vla. *p mp cresc. fp*

Vc. *mf mp cresc. fp*

Cb. *mp cresc. fp*

Tempo 1
♩ = 92

108

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

G
norm.

Tempo 1
♩ = 92

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

accel. ♩ = ♩

119

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Frantic
H $\text{♩} = 144$

126

Fl. 1 *f*

Ob. 1 *f*

Cl. 1 *f*

Alto Sax. *sfz* *tr* *mf*

Bsn. 1 *sfz*

Hn. 1 *sfz*

C Tpt. *sfz*

Tbn. 1 *sfz*

Timp. *ff*

Vib.

Hp. *f* *mf*

Pno. *f* *mf*

Frantic
H $\text{♩} = 144$

Solo Vln. *ff*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

128

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1
tr
pp

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

p

mf

p

f

p

mf

p

f

p

mf

p

f

p

mf

mf

f

p

mf

tr

tr

p

6

6

6

6

6

6

6

6

6

6

6

6

3

3

133

Fl. 1
Ob. 1
Cl. 1
Alto Sax.
Bsn. 1
Hn. 1
C Tpt.
Tbn. 1
Timp.
Vib.
Hp.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
tr
f
p
mf
p
mf
p
mf
mf
mf
p
mf

3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6

The musical score is for measures 133, 134, and 135. The page number 133 is at the top left. The score includes parts for Fl. 1, Ob. 1, Cl. 1, Alto Sax., Bsn. 1, Hn. 1, C Tpt., Tbn. 1, Timp., Vib., Hp., Pno., Solo Vln., Vln. I, Vln. II, Vla., Vc., and Cb. The Solo Vln. part features a melodic line with triplets in measures 133 and 134, and sixteenth-note patterns in measure 135. The woodwinds and strings provide harmonic support with various dynamics like *mp*, *f*, *p*, and *mf*. The Alto Saxophone has a trill in measure 134. The page number 37 is at the top right.

136

Fl. 1 *mf* *f*

Ob. 1 *mp* *mf* *f*

Cl. 1 *f*

Alto Sax. *mp* *mf*

Bsn. 1 *mf* *f* *ff*

Hn. 1 *p* *mf* *mf* *f*

C Tpt. *p* *mf* *mf* *f*

Tbn. 1 *p* *mf* *mf* *f*

Timp.

Vib.

Hp. *f*

Pno. *f*

Solo Vln. 6 3 3 3

Vln. I

Vln. II

Vla. arco *p* *mf* *mf* *f*

Vc. arco *p* *mf* *mf* *f*

Cb. *p* *mf* *mf* *f*

140 **I**

Fl. 1 *f* *p*

Ob. 1 *f* *p*

Cl. 1 *f* *p*

Alto Sax. *f* *p*

Bsn. 1 *f* *p*

Hn. 1 *f* *p*

C Tpt. *f* *p*

Tbn. 1 *f* *p*

Timp.

Vib.

Hp.

Pno.

Solo Vln. *f* *p*

Vln. I

Vln. II

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

J Building, constricting

rit. ♩ = 112

146

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

J Building, constricting

rit. ♩ = 112

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Anguished
rit. . . . ♩ = 100

153

Fl. 1: *fp*

Ob. 1: *p*, *f*, *fp*

Cl. 1: *fp*

Alto Sax.: *mf*, *p*, *fp*

Bsn. 1: *p*, *fp*

Hn. 1: *p*, *ff*, *mf*, *ff*, *f*, *ff*

C Tpt.: *p*, *mf*, *pp*, *ff*

Tbn. 1: *p*, *ff*, *mp*, *ff*, *f*, *ff*

Timp.: -

Vib.: *f*, *f*

Hp.: *f*, *f*

Pno.: -

Anguished
rit. . . . ♩ = 100

Solo Vln.: *wild*, *fff*

Vln. I: *p*, *f*, *p*, *ff*, *fp*

Vln. II: *p*, *f*, *p*, *ff*, *fp*

Vla.: *p*, *f*, *p*, *ff*, *fp*

Vc.: *p*, *f*, *p*, *ff*, *fp*

Cb.: *fp*, *p*, *f*, *p*, *ff*, *fp*

163 K

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

pp *p* *pp*

mf *p*

fp *mf espressivo* *f* *pp* *mf* *pp*

fp *mf espressivo* *f* *pp* *mf* *pp*

fp *mf espressivo* *f* *pp* *mf* *pp*

fp *mf espressivo* *f* *pp* *mf* *pp*

fp *mf espressivo* *f* *pp* *mf* *pp*

177

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp < *p* >

pp

f > *pp*

f > *p*

pp < *p* >

pp

f > *p*

f > *p*

pp < *p* >

pp

f > *p*

f > *p*

pp < *p* >

pp

f > *p*

f > *p*

191 **L**

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *pp* *pp* *p* *pp*

205

Fl. 1

Ob. 1

Cl. 1

Alto Sax.

Bsn. 1

Hn. 1

C Tpt.

Tbn. 1

Timp.

Vib.

Hp.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

f > pp

tr

f

pp

ppp

pp

f

pp

f > pp

ppp

pp

f

pp

f > pp

ppp

pp

f

pp

Dancing, in a groove
♩ = 108

III: Hollandia

This musical score is for a piece titled "Dancing, in a groove" (III: Hollandia) with a tempo of 108 beats per minute. The score is arranged for a full orchestra and includes a solo violin part. The instruments listed are Flute, Oboe, Clarinet in B♭, Alto Saxophone, Bassoon, Trumpet in B♭, Horn in F, Trombone, Timpani, Vibraphone, Harp, Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems. The first system contains staves for the woodwinds, brass, and percussion. The second system contains staves for the strings and solo violin. The solo violin part features dynamic markings of *p*, *fp*, *f*, *f sub.*, *p sub.*, and *f*. The string parts are marked *p leggiero*. The Clarinet in B♭ part has a *f legato* marking at the end of the first system.

10

Fl. *f* *legato* *p* *mf*

Ob. *f*

Cl. *p* *mf*

Alto Sax.

Bsn.

Tpt.

Hn.

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln. *mf* *fp* *fp*

Vln. *f* *p sub.*

Vln. *f* *p sub.*

Vla. *f* *p sub.*

Vc. *f* *p sub.*

Cb. *pizz.* *p*

This page of a musical score, numbered 48, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.). The brass section includes Trumpet (Tpt.), Horn (Hn.), and Trombone (Tbn.). Percussion includes Timpani (Timp.), Vibraphone (Vib.), and Harp (Hp.). The piano part (Pno.) is also present. The string section includes Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two systems. The first system covers measures 20 to 24. The second system covers measures 25 to 29. A section labeled 'A' begins at measure 25. Dynamics include *f*, *fp*, *p*, *fsub.*, *ppsub.*, and *pp*. Performance instructions include *non vib.*, *div.*, and *fp*. The key signature has one sharp (F#) and the time signature is 3/4.

29

Fl.

Ob. norm. *f* *p*

Cl.

Alto Sax. *p* *ff*

Bsn. *p* *ff*

Tpt. *p* *ff*

Hn. *p* *ff*

Tbn. *p* *ff*

Timp.

Vib.

Hp.

Pno. *p*

Vln. *fp*

Vln. unis. *f* *p sub.*

Vln. *f* *p sub.*

Vla. div. unis. *f* *p sub.*

Vc. *pp* *f* *p sub.*

Cb. *p* *f*

39

Fl. *f* norm.

Ob. *f* *p*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Tpt.

Hn. *f*

Tbn. *f* *f*

Timp.

Vib.

Hp.

Pno. *f* *p* *f*

Vln. *ff* *f*

Vln. *f* *p sub.* *f* *p sub.*

Vln. *f* *p sub.* *f* *p sub.*

Vla. *f* *p sub.* *f* *p sub.*

Vc. *f* *p sub.* *f* *p sub.*

Cb. *f* pizz. *p sub.*

48 **B**

Fl. *f* *p*

Ob. *f* *pp*

Cl. *f* *p* *pp*

Alto Sax. *f* *p*

Bsn. *f* *p* *pp* *f*

Tpt. *f_{sub.}* *p*

Hn. *mf* *f* *p*

Tbn. *mf* *f* *p*

Timp. *p < ff*

Vib.

Hp.

Pno.

Vln. **B** *ff* *pp*

Vln. *f_{sub.}* *f* *p*

Vln. *f* non vib. *p* div.

Vla. *f* non vib. *p*

Vc. *f* *p*

Cb. *f_{sub.}* *ff* *pp* *pp* *f*

arco

58

Fl. *non vib.* *p* *f* *p*

Ob. *non vib.* *p* *f* *p* *norm.* *f*

Cl. *p* *f* *p* *f*

Alto Sax.

Bsn. *p* *f* *p*

Tpt.

Hn. *p*

Tbn. *p*

Timp.

Vib.

Hp.

Pno.

Vln. *ff* *pp*

Vln. *f* *p* *leggiere*

Vln. *unis.* *f* *p* *pizz.*

Vla. *f* *p* *pizz.*

Vc. *f* *p* *pizz.*

Cb. *pp* *f* *pp*

C

C

68

Fl. *norm.* *f*

Ob. *p* *f*

Cl. *p* *f*

Alto Sax. *mf* *p*

Bsn. *mf* *p*

Tpt.

Hn.

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln. *f*

Vln. *f*

Vln. *norm. arco* *f*

Vla. *norm. arco* *p* *f*

Vc. *arco* *p* *f*

Cb. *pizz.* *pp*

78

Fl. *p* *ff*

Ob. *f*

Cl. *p* *f*

Alto Sax. *f* *f*

Bsn. *f*

Tpt. *mf* *f* *p* *f*

Hn. *mf* *f* *p* *f*

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln. *ff sub.* 3 3 3

Vln. *p sub.* *f* *ff* *f* div.

Vln. *p sub.* *f* *ff* *f* div.

Vla. *p sub.* *f* *ff* *f* div.

Vc. *p sub.* *f* *ff* *f* div.

Cb. *f* pizz.

87

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *ff*

Bsn. *ff*

Tpt. *mf* *f < ff* *f*

Hn. *mf* *f < ff* *f*

Tbn.

Timp. *f* *ff*

Vib.

Hp.

Pno. *mf*

Vln. *ff* *fp* *f*

Vln. *ff* *p sub.* *pizz.*

Vln. *ff* *p sub.* *pizz.*

Vla. *ff* *p sub.* *pizz.*

Vc. *ff* *div.* *p sub.* *pizz.*

Cb. *p*

D

96

Fl. *mf*

Ob. *mf* *p*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Tpt.

Hn.

Tbn.

Timp.

Vib.

Hp.

Pno. *p*

Vln. *mf*

Vln.

Vln.

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 96, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.), with dynamic markings of *mf* and *p*. The brass section includes Trumpet (Tpt.), Horn (Hn.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), and Harp (Hp.). The piano (Pno.) part features a complex texture with a *p* dynamic. The string section includes Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a standard musical notation with various dynamics and articulations.

105 E

Fl. *p* *f* *pp* *p* non vib.

Ob. *p* *f* *p* *p* non vib.

Cl. *p* *f* *p* *f* *p* *p*

Alto Sax. *p* *f* *p* *f* *p* *p*

Bsn. *p* *f* *p* *p*

Tpt.

Hn.

Tbn. *p* *f*

Timp.

Vib.

Hp.

Pno.

Vln. *p* *f* *p* *f*

Vln. *arco* *pp* *f* *pp* *f*

Vln. *non vib. arco* *pp* *f* *pp* *f* div.

Vla. *pp arco. non vib.* *f* *pp* *f*

Vc. *pp* *f* *pp* *f*

Cb. *arco.* *pp* *f* *pp* *pp*

114

Fl. *f* *p* solo norm. *f legato* non vib. *p* *> pp*

Ob. *f* *p* *p* *> pp*

Cl. *f* *p* *p* *pp* *mf*

Alto Sax. *f* *p* non vib. *p* *> pp*

Bsn. *f* *p*

Tpt.

Hn.

Tbn.

Timp.

Vib. Vibraphone: soft mallets *pp*

Hp. *pp*

Pno. *pp*

Vln. *p* *mf*

Vln. *pp* *mf*

Vln. *pp* unis.

Vla. *pp* div.

Vc. *p* *pp* unis. *div.*

Cb. *f* *p* pizz.

124

Fl. *p* *norm.* *p* *f* *pp* *p* *f*

Ob. *p* *f* *p* *p* *f*

Cl. *pp* *p* *p* *f* *p* *f* *p* *f sub.* *p*

Alto Sax. *p* *f* *p*

Bsn.

Tpt.

Hn.

Tbn.

Timp.

Vib. *pp* *p*

Hp. *pp*

Pno. *pp*

Vln. *non vib.* *f* *p* *pizz.* *norm. arco.*

Vln. *pp*

Vln. *p* *mf* *pp*

Vla. *p* *mf* *pp*

Vc. *unis.*

Cb.

134 **F**

Fl. *pp* *f* *pp*

Ob. *pp* *f* *pp* *f*

Cl. *pp* *f* *pp*

Alto Sax. *p* *f* *f*

Bsn. *f* *f*

Tpt. *p* *f* *pp*

Hn. *p* *f* *pp* *mp* *p* *mute*

Tbn. *p* *f* *pp* *p*

Timp.

Vib. *p* *f*

Hp. *mf* *f*

Pno.

Vln. *ff* *p* *f* *pp* *f* *pp*

Vln. *non vib.* *f* *p* *pp* *f* *pp*

Vln. *f* *pp* *f* *pp*

Vla. *f* *pp* *f* *pp*

Vc. *f* *pp* *f* *pp* *div.*

Cb. *f* *pp* *f* *mf* *pizz.* *p* *pp* *arco*

143

Fl. *p* *mf* *f* *p sub.*

Ob. *p* *mf* *p* *f* *p sub.*

Cl. *p* *f* *p* *f* *p sub.*

Alto Sax.

Bsn. *p* *f* *p* *f* *p sub.*

Tpt.

Hn. *p* *mp* *p* *mf* *p sub.*

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln. *f* *mf*

Vln.

Vln.

Vla.

Vc.

Cb.

151

Fl. *f sub.* *mf* *< f*

Ob. *f sub.* *p* *f* *p sub.*

Cl. *f sub.* *p* *f* *p sub.*

Alto Sax. *p* *f* *p sub.*

Bsn. *f sub.* *p* *f* *p sub.*

Tpt.

Hn. *mf sub.* *p* *f* *p sub.*

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln. *f* *p sub.* *f > p*

Vln. *pizz.* *p*

Vln. *pizz.* *p*

Vla. *pizz.* *div.* *p*

Vc. *unis.* *pizz.* *p*

Cb. *p*

G

158

Fl. *mf* *f* *f* *p*³ *f*

Ob. *f*

Cl. *f* *f*

Alto Sax. *f* *f*

Bsn. *f* *ff*

Tpt. *p* < *f* > *p*
norm.

Hn. *f* *p* < *f* > *p*

Tbn. *p* < *f* > *p*

Timp.

Vib.

Hp.

Pno.

Vln. *ff*³ *mf* *ff*³

Vln. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*
unis.

Vc. *f* *ff*
div.

Cb. *f* *ff*

G

166

Fl. *f* < *ff* > *f* *p* *p*

Ob. *f* < *ff* > *f* < *ff* > *f* < *ff* > *f* *p sub.* *p sub.*

Cl. *f* < *ff* > *f* < *ff* > *f* < *ff* > *f* *p sub.*

Alto Sax. *f* < *ff* > *f* < *ff* > *f* < *ff* > *f* *p sub.*

Bsn. *f* < *ff* > *f* < *ff* > *f* < *ff* > *f* *p sub.*

Tpt.

Hn.

Tbn.

Timp.

Vib. *f*

Hp. *f* *p sub.*

Pno. *f* *p* *f*

Vln. *f* *p* *leggiere* *f*

Vln. *f* *p sub.* *f* arco

Vln. *f* *p sub.* *f* arco

Vla. *f* *p sub.* *f* arco

Vc. unis. *f* *p sub.* *f* arco

Cb. *f*

H

174

Fl. *f*

Ob. *f*

Cl. *p* *f*

Alto Sax. *p* *f*

Bsn. *p* *f*

Tpt.

Hn.

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln. *p sub.* *f*

Vln. *p sub.* *f*

Vln. *p sub.* *f*

Vla. *p sub.* *f*

Vc. *p sub.* *f*

Cb.

181

Fl. *p sub.* *ff* *f*

Ob. *p sub.* *f*

Cl. *p sub.* *f*

Alto Sax. *p sub.* *f*

Bsn. *p sub.* *f*

Tpt. *p* *f*

Hn. *f* *f*

Tbn. *f*

Timp. *p* *ff*

Vib. *f* *hard mallets*

Hp.

Pno. *f* *sim.* *ff*

Vln. I *ff*

Vln. II *ff* *f*

Vln. III *p sub.* *f*

Vla. *p sub.* *f*

Vc. *p sub.* *f*

Cb. *f*

I

188

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Tpt.

Hn.

Tbn.

Timp.

Vib.

Hp.

Pno.

Vln.

Vln.

Vln.

Vla.

Vc.

Cb.

mf < *f* > *mf* < *f* >

mf < *f* > *mf* < *f* >

mf < *f* > *mf* < *f* >

p < *ff* > *ff*

To Bicycle Bell

Bicycle Bell

f

f

ff sub.

f

ff > *f*

ff

f

ff

ff

div. unis. div. unis.

ff > *f*

ff

ff

ff

Ped.

196

Fl. *ff* *mf sub.*

Ob. *ff* *mf sub.*

Cl. *ff* *mf sub.*

Alto Sax. *ff* *fp* *fp* *fp* *fp*

Bsn. *ff* *mf sub.*

Tpt. *f* *fp* *fp* *fp* *fp* *mf*

Hn. *f* *fp* *fp* *fp* *fp* *mf*

Tbn. *f* *fp* *fp* *fp* *fp* *mf*

Timp. *ff* *f*

Tri. To Vib.

Hp.

Pno.

Vln. *ff* *mf sub.*

Vln. *ff* *mf sub.*

Vla. *mf sub.*

Vc. *mf sub.* *div.* *unis*

Cb. *mf sub.*

205

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Tpt. *f* *sfz*

Hn. *f* *sfz*

Tbn. *f* *sfz*

Timp. *ff*

Tri. *ff*

Hp. *ff*

Pno. *ff*

Vln. *f*

Vln. *f*

Vla. *f* *div.*

Vc. *f* *div.*

Cb. *f* *ff*

Vibraphone To Tub. B. *ff*

213

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *p* *ff* *fff*

Alto Sax. *ff* *p* *ff* *fff*

Bsn. *ff* *p* *ff* *fff*

Tpt. *p* *ff*

Hn. *p* *ff* *fff*

Tbn. *p* *ff* *fff*

Timp. *fff*

Tubular Bells *ff*

Hp.

Pno. *fff*

Vln. *fff* *un.* *fff*

Vln. *fff*

Vla. *fff*

Vc. *un.* *fff*

Cb. *arco* *fff* *fff*