

Three Seventeenth Century Dutch Tunes

Piano -
Conductor

I. O ONGELUCKIGHE TYDT (IN TIMES OF STRESS)

Andante

Arranged by HANS KINDLER

Vins., Fl., Ob.

C 118

mf *mf*

Harp *Stgs., Hns.*

Hns. *mf* *mf*

mf Play all large notes in absence of Harp or Celeste

1 *f* *f*

2 *1st Vln., Fl.*

1st time *2nd time* *P* *delicately* *pp* *cresc.*

Stgs. *+ w. w.*

1st time *2nd time* *P* *P* *+ 1st Bsns.* *cresc.*

3 *1st Vln.* *1st desk only* *f* *pp* *mf*

2nd Vln., Vla. 1st desk only *(all stgs.)*

mf *f* *pp* *mf*

Cello 1st desk only

1. *p* *tr* 2. *f* *tr* *ff* *poco rall.*

p *f* *poco rall.* *ff*

This system contains two measures of music for the piano and conductor. The first measure is marked with a first ending bracket and a piano (*p*) dynamic. The second measure is marked with a second ending bracket and dynamics of forte (*f*), fortissimo (*ff*), and a tempo change to *poco rall.* (poco rallentando). The piano part consists of chords and moving lines in both hands.

II. MERCK TOCH HOE STERCK (SEE HOW STRONG)

Allegro pesante, marcato

Tpts. *ff* *Viola* *p*

Harp, 2nd Vlns. div. *pp* *simile*

Timp. *mf* *Cello, Bass*

This system shows the beginning of the piece for various instruments. The trumpets (*Tpts.*) play a short phrase marked *ff*. The Viola part begins with a piano (*p*) dynamic. The Harp and second violins (*Harp, 2nd Vlns. div.*) play a rhythmic accompaniment marked *pp* (pianissimo) and *simile*. The timpani (*Timp.*) and cello/bass (*Cello, Bass*) parts are marked *mf* (mezzo-forte).

A *+ 1st. Cl.* *mp*

p *+ 1st. Bsn.*

This system continues the instrumental accompaniment. The first clarinet (*+ 1st. Cl.*) enters with a melodic line marked *mp* (mezzo-piano). The piano part continues with chords and moving lines, marked *p* (piano). The first bassoon (*+ 1st. Bsn.*) also enters with a melodic line.

Piano - Conductor

B

mf

+ Hrs.

mp

Musical score for section B. The top staff is a single melodic line starting with a *mf* dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a *mp* dynamic. The piano part includes a marking *+ Hrs.* (Horns).

C

1st Vln., Fl.

mf via.

Harp, Celeste, 2nd Vlns., Ob., Cls.

mf

Musical score for section C. The top staff is for *1st Vln., Fl.* with a *mf via.* dynamic. The piano accompaniment is on two staves with a *mf* dynamic. The piano part includes a marking *Harp, Celeste, 2nd Vlns., Ob., Cls.*

Piano accompaniment for section C, continuing from the previous block. It consists of two staves (treble and bass clef) with various chords and melodic fragments.

D

1st Vln., Fls.

f 2nd Vln.

Obs., Cls.

Vla.

f

+ 1st Ob.

Cello, Bass, Bsns.

Musical score for section D. The top staff is for *1st Vln., Fls.* with a *f* dynamic. The piano accompaniment is on two staves with a *f* dynamic. The piano part includes markings *2nd Vln.*, *Obs., Cls.*, *Vla.*, *+ 1st Ob.*, and *Cello, Bass, Bsns.*

E + 1st Cl.

f

Harp, Celeste, 2nd Cl.

f
Vla., Hrs.

F + Picc.

+ 2nd Ob.
f + Tpt.

f

G

ff

+ Harp
ff Tutti

rit.

rit.

rit.

III. WILT HEDEN NU TREDEN (*WILT NOW WALK BEFORE THE LORD*)

Lento ma non troppo

3 Fls.

mf Vln., Ob., 1st Horn, Trp.

Woodwinds: 3 Fls., Vln., Ob., 1st Horn, Trp. Dynamics: *mf*, *f*, *p*.
 Strings: Hns., Troms., Stgs. Dynamics: *mf*.
 Harp: Dynamics: *p*.

1

Woodwinds: Fls., Trps. Dynamics: *p*.
 Strings: Stgs. Dynamics: *p*, *pp*.

2

Woodwinds: Tutti, 1st Vlns. div. Dynamics: *mp*, *p*.
 Strings: Dynamics: *p*.

3

Woodwinds: Dynamics: *mf*, poco a poco cresc., rall., *f*.
 Strings: Tutti, Dynamics: *mf*, poco a poco cresc., rall., *f*.
 Cello: Dynamics: *mf*, poco a poco cresc., rall., *f*.
 Bass: Dynamics: *mf*, poco a poco cresc., rall., *f*.
 Additional: *col 8va ad lib.*