

for David

HOUTEBEEN

Score

1. Prologue: Scheveningen

John Franceschina

Andante $\text{♩} = 84$

The score is written for a large ensemble. It begins with a tempo marking of *Andante* and a metronome marking of $\text{♩} = 84$. The music is in 3/4 time. The first four staves are for Accordion 1, 2, 3, and 4. The fifth staff is for Synthesizer, with a *French Horn* part indicated. The next four staves are for Violin I, Violin II, Viola, and Cello. The seventh staff is for Bass. The eighth staff is for Glockenspiel, with a *mf* dynamic marking. The ninth staff is for Xylophone. The tenth staff is for Vibraphone. The eleventh staff is for Triangle. The twelfth staff is for Cymbals. The thirteenth staff is for Wood Blocks. The fourteenth staff is for Chimes. The fifteenth staff is for Snare Drum. The sixteenth staff is for Timpani, with a *f* dynamic marking. The score includes various musical notations such as dynamics (*f*, *mf*), articulation (accents, slurs), and performance instructions like *Piu Mosso* and *French Horn*.

Prologue

2

Vertellen: Cornelis Corneliszoon Jol was een roemruchte kaper, die veel buit maakte bij zijn overvallen op Spaanse en Portugese schepen beladen met goud en zilver.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

pp *mf* *mp*

Prologue

21

Acc. 1 *mp*

Acc. 2 *mp*

Acc. 3 *mf*

Acc. 4 *mf*

Synth

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Bass *mf*

Glk.

Xyl.

Vib.

Trgl. Let ring

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Prologue

4

Vertellen: Zijn bijnaam "Houtebeen" kreeg hij nadat hij in een gevecht gewond was geraakt en een been van hem moest worden afgezet. Dit werd vervangen door een houten been.

30

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3

Acc. 4

Synth *mp* French Horn

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Prologue

This page of the musical score, titled "Prologue" and numbered "5", contains the following instruments and parts:

- Acc. 1:** Treble clef, starting at measure 39 with a *mf* dynamic.
- Acc. 2:** Treble clef, starting at measure 39 with a *mf* dynamic.
- Acc. 3:** Treble clef, starting at measure 39 with a *mf* dynamic.
- Acc. 4:** Treble clef, starting at measure 39 with a *mf* dynamic.
- Synth:** Grand staff (treble and bass clefs), starting at measure 39 with a *f* dynamic.
- Vln. I:** Treble clef, starting at measure 39 with a *f* dynamic.
- Vln. II:** Treble clef, starting at measure 39 with a *f* dynamic.
- Vla.:** Bass clef, starting at measure 39 with a *f* dynamic.
- Vc.:** Bass clef, starting at measure 39 with a *f* dynamic.
- Bass:** Bass clef, starting at measure 39 with a *f* dynamic.
- Glk.:** Treble clef, starting at measure 39 with a *mf* dynamic.
- Xyl.:** Treble clef, starting at measure 39.
- Vib.:** Treble clef, starting at measure 39.
- Trgl.:** Percussion clef, starting at measure 39.
- Cym.:** Percussion clef, starting at measure 39.
- W. Bl.:** Percussion clef, starting at measure 39.
- Chm.:** Treble clef, starting at measure 39.
- S.Dr.:** Percussion clef, starting at measure 39.
- Timp.:** Bass clef, starting at measure 39 with a *f* dynamic.

Prologue

6

Vertellen: De Spanjaarden noemden hem ook wel El Pirata. Jan Vos dichtte over hem:

Ritardando Molto

51

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

p

mp

pp

p

mp

p

mp

p

mp

p

mp

HOUTEBEEN

Score

1A. El Pirata

John Franceschina

Allegretto ♩ = 90

Tenor
Baritone
Accordion 1
Accordion 2
Accordion 3
Accordion 4
Synthesizer
Violin I
Violin II
Viola
Cello
Bass
Glockenspiel
Xylophone
Vibraphone
Triangle
Cymbals
Wood Blocks
Chimes
Snare Drum
Timpani

Dit is hy die de zee zal baan-en naar de Moor-en, — Heeft hy een been van hout? hy heft een yz-re handt. Het

HOUTEBEEN

2

7
T
klot-sen van zyn stelt dreunt A - ra - gon in d'oor-en — Ge - lyk een don - der-slagh, het lich-aam van ons Landt Dat rust niet op zyn been; maar op zyn moe - dig - heed - en. — Wie

7
B

7
Acc. 1

7
Acc. 2

7
Acc. 3
mp

7
Acc. 4
mp

7
Synth

7
Vln. I
arco

7
Vln. II
arco

7
Vla.
arco

7
Vc.
arco

7
Bass
mp

7
Glk.

7
Xyl.

7
Vib.

7
Trgl.

7
Cym.

7
W. Bl.

7
Chm.

7
S.Dr.

7
Timp.

HOUTEBEEN

3

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** Tenor (T) and Bass (B). The Tenor part has lyrics: "zich vol moeds be-toont ont-breekt het aan geen leed-en. —".
- Accompaniment:** Four Accordion parts (Acc. 1, 2, 3, 4).
- Keyboard:** Synth.
- String Section:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each string part includes a "pizz." (pizzicato) marking.
- Low Frequency:** Bass.
- Woodwinds:** Flute (Flk.), Xylophone (Xyl.), and Vibraphone (Vib.).
- Drum Section:** Trigon (Trgl.), Cymbal (Cym.), White Noise (W. Bl.), Chimes (Chm.), Snare Drum (S. Dr.), and Tom-tom (Timp.).

The score begins at measure 13, indicated by a "13" above the first staff. The music is in a minor key and features a complex rhythmic pattern with many rests.

Vertellen: Jol, van bescheiden afkomst uit een Scheveningse schippersfamilie, ging in 1626 in dienst bij de West-Indische Compagnie en stak negen keer de Atlantische Oceaan over om de Spanjaarden en Portugezen in de West (de Braziliaanse kust en de Caraïben) te bestrijden.

HOUTEBEEN

This page of the musical score for 'HOUTEBEEN' contains 20 staves, each representing a different instrument. The instruments listed on the left are: T (Tenor), B (Bass), Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth (Synthesizer), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Bass, Glk. (Glockenspiel), Xyl. (Xylophone), Vib. (Vibraphone), Trgl. (Triangle), Cym. (Cymbal), W. Bl. (Wood Block), Chm. (Chimes), S.Dr. (Snare Drum), and Timp. (Tympani). Each staff begins with a measure number '28' and a key signature of one flat (B-flat). The notation for all instruments consists of a single horizontal line with a fermata symbol (a horizontal line with a vertical bar) in the center, indicating that all instruments are silent for the duration of this page.

HOUTEBEEN

Score

2. Waartoe te Gaen door Verre Landen Dwalen

John Franceschina

Allegretto $\text{♩} = 60$

The musical score is arranged in a standard orchestral format. At the top are the vocal parts for Tenor and Baritone, with lyrics in Dutch: "Waer-toe te gaen door ver - re Land - en dwa - len, Ver - slij - ten tijd, geld - quist - en, breek - en wind? Die". Below the vocal parts are four staves for Accordion (1, 2, 3, and 4). The next section contains staves for Synthesizer (treble and bass clef), Violin I and II, Viola, Cello, and Bass. The percussion section includes Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Blocks, Chimes, Snare Drum, and Timpani. The score is in the key of D major (two sharps) and 3/2 time. The tempo is marked 'Allegretto' with a metronome marking of 60 quarter notes per minute.

2. Waartoe te Gaen door Verre Landen Dwalen

2

son - der moeyt' en kost in Hol - land vind, Dat nood - igh is, wat hoeft hyt verr' te hae-len? Als men al heeft ghe-

son - der moeyt' en kost in Hol - land vind, Dat nood - igh is, wat hoeft hyt verr' te hae-len? Als men al heeft ghe-

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a full orchestral score for the second movement of a piece. The score is written for a vocal ensemble (Tenor and Bass) and a large orchestra. The vocal parts have lyrics in Dutch. The instrumental parts include four Accordion staves (Acc. 1-4), Synth, Violin I and II, Viola, Violoncello, Bass, Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Clarinet, Snare Drum, and Timpani. The score is in 2/4 time and the key signature has two sharps (F# and C#). The vocal parts are marked with a '5' above the first measure, indicating a fifth line. The instrumental parts are marked with a '5' above the first measure, indicating a fifth line. The score is written in a standard musical notation with a common staff for each instrument and a grand staff for the vocal parts.

2. Waartoe te Gaen door Verre Landen Dwalen

3

16

T
leerst de tael der Wal-en Hoe En - - - gelsch praet, of Spaensch, een vrou of kind, — En dat - men't huys ge - ko - men wel ver - sint,

B
leerst de tael der Wal-en Hoe En - - - gelsch praet, of Spaensch, een vrou of kind, — En dat - men't huys ge - ko - men wel ver - sint,

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

The image shows a page of a musical score for a piece titled "2. Waartoe te Gaen door Verre Landen Dwalen". The score is for a full orchestra and a vocal duo. At the top, there are two vocal staves, Tenor (T) and Bass (B), with lyrics in Dutch. The lyrics are: "leerst de tael der Wal-en Hoe En - - - gelsch praet, of Spaensch, een vrou of kind, — En dat - men't huys ge - ko - men wel ver - sint,". Below the vocal staves are staves for four Accordion parts (Acc. 1-4), a Synth, Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The score is in the key of D major (two sharps) and 3/4 time. The first measure of the vocal parts is marked with a rehearsal mark "16". The instrumental parts are mostly blank, indicating they are not played in this section.

2. Waartoe te Gaen door Verre Landen Dwalen

4

24

T
Weet-men in Duytsch sich nauw - lijcks te ver - tal - en. Hoe - re - rens lust, een

B
Weet-men in Duytsch sich nauw - lijcks te ver - tal - en. Een wulps gelaet, een valsch bedeckt ge - moedt,

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth
Harp

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is for the second movement, '2. Waartoe te Gaen door Verre Landen Dwalen'. It features a vocal line for Tenor (T) and Bass (B) at the top, with lyrics in Dutch. Below the vocal lines are staves for four Accordion parts (Acc. 1-4), a Harp (Synth), Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The score is in 2/4 time and the key signature has two sharps (F# and C#). The page number '4' is in the top left corner. The vocal lines start at measure 24. The instrumental parts have various rhythmic patterns, including triplets and sixteenth notes. The Harp part has a 'Harp' label in a box. The percussion parts are mostly rests.

2. Waartoe te Gaen door Verre Landen Dwalen

32

T
dert' le quis - pel - voet, Een tongh ge - went tot vloeck en last - er - re - den, Sijn het cie-raet dat Na - pels, dat Pa -

B
Een tongh ge - went tot vloeck en last - er - re - den, Sijn het cie-raet dat Na - pels, dat Pa -

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth
Harp

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a page of a musical score for a choral and orchestral work. The title is '2. Waartoe te Gaen door Verre Landen Dwalen'. The page number is 5. The score includes vocal parts for Tenor (T) and Bass (B), and a large orchestra. The vocal parts have lyrics in Dutch. The instrumental parts include four Accordion (Acc.) parts, Synthesizer (Synth) with a Harp patch, Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The score is in G major and 3/4 time. The vocal parts start at measure 32. The instrumental parts are mostly rests, with some accompaniment in the Acc. 3 and 4 parts.

HOUTEBEEN

Score

3. The Otter

John Franceschina

Allegretto ♩ = 120

The score is for a 4/4 piece in G major. It features four accordions: Accordion 1 has a melodic line starting in the third measure with a forte (*f*) dynamic; Accordion 2 has a melodic line starting in the fourth measure with a forte (*f*) dynamic; Accordion 3 and 4 play a rhythmic accompaniment of eighth notes with a mezzo-forte (*mf*) dynamic. The synthesizer, violin I, violin II, viola, and cello are silent. The bass plays a rhythmic accompaniment of eighth notes with a mezzo-forte (*mf*) dynamic. The Glockenspiel, xylophone, and vibraphone are silent. The triangle, cymbals, and timpani are silent. The wood blocks play a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic. The snare drum plays a rhythmic accompaniment of eighth notes with a mezzo-piano (*mp*) dynamic.

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

The Otter

2

7

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mf

mf

Detailed description: This page of a musical score, titled 'The Otter', contains 18 staves. The first four staves are for Accordion parts (Acc. 1-4). The fifth staff is for Synthesizer (Synth). The next four staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The eighth staff is for Bass. The ninth staff is for Glockenspiel (Glk.). The tenth staff is for Xylophone (Xyl.). The eleventh staff is for Vibraphone (Vib.). The twelfth staff is for Trigon (Trgl.). The thirteenth staff is for Cymbals (Cym.). The fourteenth staff is for Wood Block (W. Bl.), which has a *mf* dynamic marking starting in the fifth measure. The fifteenth staff is for Chimes (Chm.). The sixteenth staff is for Snare Drum (S.Dr.), which has a *mf* dynamic marking starting in the fifth measure. The seventeenth staff is for Timpani (Timp.). The score begins with a measure number '7' at the top left of the first staff. The music is written in treble clef for most instruments and bass clef for Bass and Timpani. The score includes various musical notations such as notes, rests, and dynamic markings.

The Otter

This page of the musical score, titled "The Otter" and numbered "3", contains the following parts and measures:

- Acc. 1:** Treble clef, starting at measure 13 with a melodic line.
- Acc. 2:** Treble clef, mostly rests, with some accompaniment starting at measure 13.
- Acc. 3:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Acc. 4:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Synth:** Grand staff (treble and bass clefs), mostly rests.
- Vln. I & II:** Treble clef, mostly rests.
- Vla.:** Bass clef, mostly rests.
- Vec.:** Bass clef, mostly rests.
- Bass:** Bass clef, playing a rhythmic line of eighth notes.
- Glk.:** Treble clef, mostly rests.
- Xyl.:** Treble clef, mostly rests.
- Vib.:** Treble clef, mostly rests.
- Trgl.:** Percussion line, mostly rests.
- Cym.:** Percussion line, mostly rests.
- W. Bl.:** Percussion line, playing a rhythmic pattern of eighth notes, marked *mp*.
- Chm.:** Treble clef, mostly rests.
- S.Dr.:** Percussion line, playing a rhythmic pattern of eighth notes, marked *mp*.
- Timp.:** Bass clef, mostly rests.

The Otter

4

The musical score for 'The Otter' is arranged for a large ensemble. It begins at measure 19. The Accordion section (Acc. 1-4) has the most active parts, with Acc. 1 and 2 playing melodic lines and Acc. 3 and 4 providing harmonic support. The Synth section is currently silent. The string section (Vln. I, Vln. II, Vla., Vc.) enters at the end of the piece with sustained notes. The Bass line is active throughout. Percussion instruments (Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp.) are mostly silent, with some activity in the Trgl. and S.Dr. parts towards the end.

Vertellen: Den 17 Januari 1626 koos Jol met de Otter uit Texel zee. Het jacht, dat 90 last mat, was met 68 koppen bemand en met 16 stukken bewapend. In admiraalschap met nog drie andere jachten, die hij op de reede van St. Vincent had ontmoet, voer hij van de Kaapverdische eilanden naar de kust van Brazilië, die zij den 19en Maart op steven kregen. Tot den 27en Mei bleven zij voor de kust en wisten enkele prijzen te nemen, die een buit van wel 1000 kisten suiker, minstens 100 kisten tabak en 170 pijpen Madeirawijn opleverden.

The Otter

This page of the musical score, titled "The Otter" and numbered 5, contains the following instruments and parts:

- Acc. 1:** Accordion 1, staff with a whole rest.
- Acc. 2:** Accordion 2, staff with a whole rest.
- Acc. 3:** Accordion 3, staff with a melodic line starting at measure 25.
- Acc. 4:** Accordion 4, staff with a melodic line starting at measure 25.
- Synth:** Synthesizer, grand staff with whole rests.
- Vln. I:** Violin I, staff with a melodic line starting at measure 25.
- Vln. II:** Violin II, staff with a melodic line starting at measure 25.
- Vla.:** Viola, staff with a melodic line starting at measure 25.
- Vc.:** Violoncello, staff with a rhythmic accompaniment starting at measure 25.
- Bass:** Bass, staff with a rhythmic accompaniment starting at measure 25.
- Glk.:** Glockenspiel, staff with a whole rest.
- Xyl.:** Xylophone, staff with a whole rest.
- Vib.:** Vibraphone, staff with a whole rest.
- Trgl.:** Triangle, staff with a rhythmic pattern starting at measure 25.
- Cym.:** Cymbal, staff with a whole rest.
- W. Bl.:** Wood Block, staff with a whole rest.
- Chm.:** Chimes, staff with a whole rest.
- S.Dr.:** Snare Drum, staff with a whole rest.
- Timp.:** Tom-tom, staff with a whole rest.

The Otter

6

34

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3 *mf*

Acc. 4 *mf*

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass *mf*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl. *mp*

Chm.

S.Dr. *mp*

Timp. *mp*

Detailed description: This page of a musical score, titled 'The Otter', contains measures 34 through 37. The score is arranged for a large ensemble. The top section includes four Accordion parts (Acc. 1-4) and a Synth part. The middle section features Violin I and II, Viola, and Violoncello. The bottom section includes Bass, Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbal, Wood Block, Chimes, Snare Drum, and Tom-tom. The music is in a 3/4 time signature. The first four accordion parts play a rhythmic accompaniment of eighth notes. The strings play a melodic line with triplets. The percussion parts include a steady eighth-note pattern for the triangle and wood block, and a snare drum pattern. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

The Otter

42

Acc. 1 *pp*

Acc. 2 *pp*

Acc. 3 *mp*

Acc. 4 *mp*

Synth

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Bass *mp*

Glk.

Xyl.

Vib.

Trgl. *mp*

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

The Otter

8

Musical score for measures 48-53 of 'The Otter'. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. Measure 48 is marked with a forte (*f*) dynamic. Measure 53 is marked with a mezzo-forte (*mf*) dynamic. The score features various musical notations including rests, notes, stems, beams, and dynamic markings.

The Otter

10

Musical score for measures 59-64 of 'The Otter'. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. Measure 59 features a complex rhythmic pattern with triplets in the Acc. 1 part. Measures 60-64 show various instrumental textures, including woodwinds and strings. A *mf* dynamic marking is present in measures 63 and 64.

The Otter

65

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

65

Glk.

Xyl.

Vib.

65

Trgl.

Cym.

W. Bl.

mp

65

Chm.

65

S.Dr.

mp

65

Timp.

Detailed description: This page of a musical score, titled 'The Otter', contains measures 65 through 70. The score is arranged for a large ensemble. The top section includes four Accordion parts (Acc. 1-4), a Synth part, and four string parts (Vln. I, Vln. II, Vla., and Vc.). The bottom section includes Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure 65 is marked with a '65' above the staff. The Wood Block part in measure 65 includes a dynamic marking of *mp*. The Snare Drum part in measure 65 also includes a dynamic marking of *mp*. The Violin I and II parts feature melodic lines with slurs and ties. The Violoncello part includes a 'pizz' (pizzicato) marking in measure 70. The Accordion parts have various articulations and dynamics. The percussion parts (W. Bl., S.Dr., Timp.) provide rhythmic accompaniment.

The Otter

12

Musical score for measures 71-76 of 'The Otter'. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is written in 2/4 time and features various musical notations such as notes, rests, and dynamic markings.

71

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

The Otter

Musical score for measures 77-81 of 'The Otter'. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is written in a key signature of one flat (B-flat) and a common time signature (C). Measures 77-81 show a complex orchestral texture with various instruments playing rhythmic and melodic patterns. The woodwinds and strings are particularly active, while the brass and percussion parts are mostly silent or have minimal activity.

The Otter

87

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3 *mf*

Acc. 4 *mf*

Synth

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Bass *mf* *mp*

Glk. *mf*

Xyl.

Vib.

Trgl.

Cym.

W. Bl. *mp*

Chm.

S.Dr. *mp*

Timp.

Detailed description: This page of a musical score, titled 'The Otter', contains 15 staves of music. The score begins at measure 87. The first four staves are for Accordion parts (Acc. 1-4), each starting with a *mf* dynamic. The Synthesizer (Synth) part is silent. Violin I and II, Viola, and Cello (Vc.) enter at measure 87 with *mf* dynamics. The Cello part includes a *pizz.* (pizzicato) instruction. The Bass part starts at measure 87 with *mf* and changes to *mp* later. Glockenspiel (Glk.) enters at measure 87 with *mf*. The Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), and Cymbal (Cym.) parts are silent. The Wood Block (W. Bl.) part has a *mp* dynamic. The Clarinet (Chm.) part is silent. The Snare Drum (S.Dr.) part has a *mp* dynamic. The Tom (Timp.) part is silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

HOUTEBEEN

Score

4. Zwarte Hoofden

John Franceschina

Adagio $\text{♩} = 76$

Tenor

Baritone

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer
French Horn

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Ik houd zoo van die lag-e pa - lis-sa-den, Die van de kust de groot-e zee in - gaan, Al - sof -

pp

p

mp

simile

HOUTEBEEN

2

veel menschen van den oe-ver tra-den En tot hun schou - ders in het wa - ter staan.

De zee, het strand, de lucht, al-les is wijd En

mp

simile

simile

simile

Score for 'HOUTEBEEN', page 2. The score includes vocal parts (T, B) and a full orchestra (Acc. 1-4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S. Dr., Timp.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics in Dutch. The instrumental parts include various woodwinds, strings, and percussion. Dynamic markings include *mp* and *simile*.

HOUTEBEEN

3

17

T

B

breed-ge-bouwd en krach-tig en groot - moe-dig, Maar... zij al - leen lev - en in need-rig-heid En pra-len niet, _____ maar waken, trouw _____ en goe - dig.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

mp

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Togl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

HOUTEBEEN

4

25

T
Dronk - - - en van ster - - vens-rood-e zon-ne-pracht, Ij - del met_ luis - ter_ dien_ zij_ roof - den, Eis - chen de

B

25

Acc. 1

Acc. 2

Acc. 3

Acc. 4

25

Synth

25

Vln. I

Vln. II

Vla.

Vc.

25

Bass

25

Glk.

25

Xyl.

Vib.

25

Trgl.

Cym.

W. Bl.

25

Chm.

25

S. Dr.

25

Timp.

HOUTEBEEN

The musical score is arranged in a standard orchestral format. At the top, the vocal parts for Tenor (T) and Bass (B) are shown. The Tenor part has the lyrics "gol-ven huid_ hun-ne op-per macht." and the Bass part has "Maar_ er-voor staan_ hin_ zwart_ e hoof - den. En_ houd - en wacht_ En_ houd - en". Below the vocal parts are four Accordion (Acc.) staves, each with a "Bellows shake" instruction and a mezzo-piano (*mp*) dynamic marking. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass (Bass), with the latter two marked *mp*. The woodwind section includes Flute (Flk.), Oboe (Xyl.), Clarinet (Chm.), Bassoon (S.Dr.), and Trombone (Timp.). Percussion parts include Trgl., Cym., W. Bl., and Chm. The score is in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The page number 33 is indicated at the beginning of each staff.

HOUTEBEEN

Score

5. Magdalena

John Franceschina

Moderato ♩ = 90

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Accordion 5

Accordion 6

Accordion 7

Synthesizer

Violin 1

Violin 2

Viola

Cello

Bass

Xylophone

Triangle

Cymbals

Temple Blocks

Snare Drum

Timpani

Magdalena

2

Musical score for the piece "Magdalena", page 2. The score is arranged for a large ensemble and includes the following parts:

- Acc. 1 (Accordion 1): Rests throughout the page.
- Acc. 2 (Accordion 2): Rests throughout the page.
- Acc. 3 (Accordion 3): Rests throughout the page.
- Acc. 4 (Accordion 4): Active part with triplets and slurs.
- Acc. 5 (Accordion 5): Active part with triplets and slurs.
- Acc. 6 (Accordion 6): Active part with triplets and slurs.
- Acc. 7 (Accordion 7): Active part with slurs.
- Synth (Synthesizer): Active part with slurs.
- Vn. 1 (Violin 1): Active part with slurs.
- Vn. 2 (Violin 2): Active part with slurs.
- Vla. (Viola): Active part with slurs.
- Vc. (Cello): Active part with slurs.
- Acc. Bs. (Double Bass): Active part with slurs.
- Xyl. (Xylophone): Rests throughout the page.
- Trgl. (Triangle): Active part with slurs.
- Cym. (Cymbal): Rests throughout the page.
- T. Bl. (Tom-tom): Rests throughout the page.
- S.Dr. (Snare Drum): Rests throughout the page.
- Timp. (Timpani): Rests throughout the page.

The score is written in a common time signature (C) and features various musical notations such as slurs, triplets, and dynamic markings. The page number "2" is located at the top left of the score.

Magdalena

4

Musical score for Magdalena, page 4. The score is arranged for a large ensemble, including seven accordions, a synthesizer, violins, viola, cello, bass, and various percussion instruments. The music is in 4/4 time and features a variety of dynamics and articulations.

Accordions (Acc. 1-7): The accordion parts are highly active, with many notes and slurs. Acc. 1 and 2 play a melodic line with *mf* dynamics. Acc. 3 has a rhythmic accompaniment. Acc. 4 and 5 play a fast, repetitive melodic pattern with *f* dynamics. Acc. 6 and 7 play a similar fast pattern with *f* dynamics.

Synth: The synthesizer part provides a harmonic accompaniment, often playing chords and moving lines.

Violins (Vn. 1, 2): The violin parts are melodic and often play a similar line to the accordions.

Viola (Vla.): The viola part is melodic and often plays a similar line to the violins.

Cello (Vc.): The cello part is melodic and often plays a similar line to the violins.

Bass (Acc. Bs.): The bass part is melodic and often plays a similar line to the violins.

Percussion: The percussion instruments (Xyl., Trgl., Cym., T. Bl., S.Dr., Timp.) provide a rhythmic accompaniment, often playing a similar line to the accordions.

Dynamic markings: *mf* (mezzo-forte) and *f* (forte) are used throughout the score to indicate volume levels.

Articulation: Slurs, accents, and other markings are used to indicate phrasing and emphasis.

Magdalena

Musical score for 'Magdalena', page 5, measures 24-27. The score is for a full orchestra and includes the following parts: Acc. 1, Acc. 2, Acc. 3, Acc. 4, Acc. 5, Acc. 6, Acc. 7, Synth, Vn. 1, Vn. 2, Vla., Vc., Acc. Bs., Xyl., Trgl., Cym., T. Bl., S. Dr., and Timp. The score is in 2/4 time and features various dynamics such as *mf* and *f*. The Synth part includes a 'White-note gliss' instruction. The Vc. part includes 'arco' and 'pizz.' markings. The Timp. part includes 'mf' and triplet markings. The score is written in a key signature of one flat (B-flat) and includes a variety of rhythmic patterns and articulations.

Magdalena

7

33

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Acc. 6

Acc. 7

Synth

Vn. 1

Vn. 2

Vla.

Vc.

Acc. Bs.

Xyl.

Trgl.

Cym.

T. Bl.

S. Dr.

Timp.

mf

f

mp

Vertellen: Voor het eiland La Vache kwamen zij ten anker om zich weer van versch vleesch en fruint te voorzien en gingen den 14en Juni weer onder zeil naar de vaste kust van Colombia en Venezuela. De Domburg en Phoenix bleven tusschen Cartagena en de Rio Magdalena op en neer houden en de Otter ankerde voor den mond van de rivier om de schepen te kunnen nemen, die naar zee voeren. Doch een storm dreef het jacht af tot bij Jamaica.

Magdalena

8

This musical score is for the piece 'Magdalena' and covers measures 38 through 42. The instrumentation includes:

- Acc. 1:** Treble clef, eighth-note accompaniment.
- Acc. 2:** Treble clef, eighth-note accompaniment with triplets.
- Acc. 3:** Treble clef, eighth-note accompaniment with triplets.
- Acc. 4:** Treble clef, rests until measure 41, then eighth-note accompaniment.
- Acc. 5:** Treble clef, rests until measure 41, then eighth-note accompaniment.
- Acc. 6:** Treble clef, rests until measure 40, then eighth-note accompaniment.
- Acc. 7:** Treble clef, quarter-note accompaniment.
- Synth:** Treble and bass clefs, eighth-note accompaniment in the treble and chordal accompaniment in the bass.
- Vn. 1:** Treble clef, quarter-note accompaniment.
- Vn. 2:** Treble clef, quarter-note accompaniment.
- Vla.:** Bass clef, quarter-note accompaniment.
- Vc.:** Bass clef, quarter-note accompaniment.
- Acc. Bs.:** Bass clef, quarter-note accompaniment.
- Xyl.:** Treble clef, rests until measure 40, then eighth-note accompaniment.
- Trgl.:** Percussion, eighth-note accompaniment.
- Cym.:** Percussion, rests.
- T. Bl.:** Percussion, rests.
- S. Dr.:** Percussion, rests.
- Timp.:** Percussion, rests.

Dynamic markings include *mf* (mezzo-forte) for Acc. 4, 5, 6, Xyl., and Trgl. in measures 41 and 42. Measure numbers 38, 39, 40, 41, and 42 are indicated at the start of their respective staves.

Magdalena

10

49

Acc. 1 *ppp*

Acc. 2

Acc. 3

Acc. 4 *ppp*

Acc. 5 *ppp*

Acc. 6 *ppp*

Acc. 7 *ppp*

Synth *ppp*

Vn. 1 *ppp*

Vn. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Acc. Bs. *ppp*

Xyl. *ppp*

Trgl. *ppp*

Cym.

T. Bl.

S. Dr.

49

Timp. *p* *ppp*

HOUTEBEEN

Score

6. Herinnering aan Holland

John Franceschina

Andante ♩ = 100
mp

Tenor
Denk-end aan Hol-land zie- ik bred - e riv - ier - en traag- door on - ein - dig - laagland gaan, laagland gaan, rij-en on-denk - baar - ijl-e *mf*

Baritone
Denk-end aan Hol-land zie- ik bred - e riv - ier - en traag- door on - ein - dig - laagland gaan, laagland gaan, rij-en on-denk - baar - ijl-e *mf*

Accordion 1
mp

Accordion 2
mp

Accordion 3

Accordion 4

Synthesizer
Harp *mp*

Violin I

Violin II
mp

Viola
mp

Cello
pizz.
mp

Bass
mp

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Herinnering aan Holland

4

42

T
wordt er langzaam in grijz - e veelk - leurig - e damp - en ges - moord, en in al - le ge - west - en wordt de stem van het wat - er met zijn eeu wig - e ramp - en gev -

B
wordt er langzaam in grijz - e veelk - leurig - e damp - en ges - moord, en in al - le ge - west - en wordt de stem van het wat - er met zijn eeu wig - e ramp - en gev -

Acc. 1
mf *f*

Acc. 2
mf *f*

Acc. 3
mp *f*

Acc. 4
mp *f*

Synth
mf

Vln. I
mf *f*

Vln. II
mf *f*

Vla.
mf *f*

Vc.
mf *f*

Bass
mf *mf*

Glk.

Xyl.

Vib.

Togl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Herinnering aan Holland

55

T
reesd en ge - hoord.

B
reesd en ge - hoord.

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

55

Glk.

55

Xyl.

Vib.

55

Trgl.

Cym.

W. Bl.

55

Chm.

55

S.Dr.

55

Timp.

Detailed description: This is a page of a musical score for the piece 'Herinnering aan Holland'. The page is numbered 55 at the top left and 5 at the top right. It features a vocal line with tenors (T) and basses (B) singing the lyrics 'reesd en ge - hoord.' The vocal parts are accompanied by four acoustic guitars (Acc. 1-4) and a synthesizer (Synth). The orchestral arrangement includes Violins I and II, Viola, Violoncello, Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The vocal parts have a melodic line with a long note on 'ge' and a dotted note on 'hoord'. The instrumental parts provide harmonic support and texture.

HOUTEBEEN

Score

7. Pernambuco

John Franceschina

Vivo ♩ = 200

Accordion 1
Accordion 2
Accordion 3
Accordion 4
Synthesizer
Violin I
Violin II
Viola
Cello
Bass
Glockenspiel
Xylophone
Vibraphone
Triangle
Cymbals
Wood Blocks
Chimes
Snare Drum
Timpani

Pernambuco

2

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

f

mf

pizz.

f

mf

Pernambuco

4

24

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

pizz.

arco

3

Pernambuco

Allegro (M.M. ♩ = 132)

31

Acc. 1 *mp*

Acc. 2

Acc. 3 *mp*

Acc. 4 *mp*

Synth

Vln. I

Vln. II *arco*

Vla. *arco*

Vc. *arco* *pizz.* *mp*

Bass *mp*

Glk.

Xyl.

Vib. *Motor on* *mp*

Trgl.

Cym.

W. Bl.

Chm. *f*

S.Dr.

Timp.

Pernambuco

6

40

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mf

mf

Pernambuco

47

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

arco

mp

arco

mp

arco

mp

Pernambuco

8

54

Acc. 1

Acc. 2

Acc. 3 *mp*

Acc. 4

Synth

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Bass

54

Glk.

54

Xyl.

Vib.

54

Trgl.

Cym.

W. Bl.

54

Chm.

54

S.Dr.

54

Timp.

Pernambuco

76

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

76

Glk.

Xyl.

Vib.

76

Trgl.

Cym.

W. Bl.

76

Chm.

76

S.Dr.

76

Timp.

mf

Pernambuco

14

98

Acc. 1 *mf* *mp* Moderato (♩ = 120)

Acc. 2 *mf*

Acc. 3

Acc. 4

Synth *p* Harp

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk. *p*

Xyl. *mp*

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Pernambuco

16

Musical score for Pernambuco, measures 115-120. The score is arranged in a system of 15 staves. The instruments and their parts are:

- Acc. 1: Treble clef, playing a complex rhythmic pattern with many sixteenth notes.
- Acc. 2: Treble clef, playing a similar complex rhythmic pattern.
- Acc. 3: Treble clef, playing a rhythmic pattern with eighth and sixteenth notes.
- Acc. 4: Treble clef, playing a rhythmic pattern with eighth and sixteenth notes.
- Synth: Grand staff (treble and bass clefs), mostly silent.
- Vln. I: Treble clef, mostly silent.
- Vln. II: Treble clef, mostly silent.
- Vla.: Bass clef, playing a rhythmic pattern with eighth notes.
- Vc.: Bass clef, playing a rhythmic pattern with eighth notes.
- Bass: Bass clef, playing a rhythmic pattern with eighth notes.
- Glk.: Treble clef, mostly silent.
- Xyl.: Treble clef, mostly silent.
- Vib.: Treble clef, playing a rhythmic pattern with eighth notes.
- Trgl.: Percussion, playing a rhythmic pattern with eighth notes.
- Cym.: Percussion, mostly silent.
- W. Bl.: Percussion, mostly silent.
- Chm.: Treble clef, mostly silent.
- S.Dr.: Percussion, mostly silent.
- Timp.: Bass clef, mostly silent.

Measure 115 starts with a dynamic marking of *mf*. Measure 119 features a dynamic marking of *f*. The score includes various musical notations such as beams, slurs, and accents.

Pernambuco

18

Musical score for Pernambuco, page 18. The score is written for a variety of instruments, including four Accordion parts (Acc. 1-4), a Synthesizer (Synth), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom (Timp.). The score begins at measure 134. The key signature is one sharp (F#), and the time signature is 4/4. The Violin I and II parts feature melodic lines with slurs and accents. The Viola part has a rhythmic pattern of eighth notes. The Cello part has a bass line with slurs. The Bass part has a simple bass line. The Glockenspiel, Xylophone, Vibraphone, and Chimes parts have rhythmic patterns. The Trigon, Cymbals, Wood Block, Snare Drum, and Tom parts are mostly silent.

Pernambuco

Musical score for Pernambuco, page 19, measures 140-143. The score includes parts for Acc. 1-4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a complex texture with various instruments. The Viola part features a melodic line with a *ppp* dynamic marking. The Violoncello part has a steady bass line with a *ppp* dynamic marking. The Violin I and II parts have long, sustained notes. The rest of the instruments are mostly silent, indicated by rests.

140

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

ppp

ppp

HOUTEBEEN

Score

8. Brieven op Zee

John Franceschina

Allegretto ♩ = 80

Tenor
Baritone
Accordion 1
Accordion 2
Accordion 3
Accordion 4
Synthesizer
Violin I
Violin II
Viola
Cello
Bass
Glockenspiel
Xylophone
Vibraphone
Triangle
Cymbals
Wood Blocks
Chimes
Snare Drum
Timpani

mf
mf
p
mp
mp
mp
mp

Ge-lez - en word-en ze on-tel - bre mal-en Al was de in - houd haast voo-ruit ge-wet-en, Van't zelf - de le - ven-sstof in al - le tal-en
Ge-lez - en word-en ze on-tel - bre mal-en Al was de in - houd haast voo-ruit ge-wet-en, Van't zelf - de le - ven-sstof in al - le tal-en

Brieven op Zee

2

En op den duur tot op het woord vers-let-en. *f* Toch weer ont-vouwd, na't een - zaam a - von-det-en, Des nachts op wach, te kooi en na't ver-hal-en;

En op den duur tot op het woord vers-let-en. *f* Toch weer ont-vouwd, na't een - zaam a - von-det-en, Des nachts op wach, te kooi en na't ver-hal-en;

mp *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf*

Glk. Xyl. Vib. Trgl. Cym. W. Bl. Chm. S. Dr. Timp.

Brieven op Zee

T
Voor hen die zoo-veel een - zaam-heid ver-bet-en is uit die let-tersw leef - tocht nog te hal-en. Tusschen liev' en lief-heb-ben-de steeds staat er

B
Voor hen die zoo-veel een - zaam-heid ver-bet-en is uit die let-tersw leef - tocht nog te hal-en. Tusschen liev' en lief-heb-ben-de steeds staat er

Acc. 1
mp *mf*

Acc. 2
mp *mf*

Acc. 3
mp *mf*

Acc. 4
mp *mf*

Synth

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Bass
mf

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr.

Timp.

Brieven op Zee

4

21

T
Van kroost, huis, dorp en ei-land weer't al-leen Bij trouw, ge-boort' en dood ge - varieerd re - laas Na tal van reizen is het of een waas 'Beken-de aan land om-hult, men is al-leen

B
Van kroost, huis, dorp en ei-land weer't al-leen Bij trouw, ge-boort' en dood ge - varieerd re - laas Na tal van reizen is het of een waas 'Beken-de aan land om-hult, men is al-leen

Acc. 1

Acc. 2

Acc. 3
mp

Acc. 4
mp

Synth

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Bass
mp

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Brieven op Zee

T
 En hoort bij't schip en houdt het met het wa-ter. En hoort bij't schip en houdt het met het wa-ter.

B
 En hoort bij't schip en houdt het met het wa-ter. En hoort bij't schip en houdt het met het wa-ter.

Acc. 1 *mp*
 Acc. 2 *mp*
 Acc. 3 *mf* *p*
 Acc. 4 *mf* *p*
 Synth *mf* *p*
 Vln. I *mf* *mp*
 Vln. II *mf* *mp*
 Vla. *mf* *mp*
 Vc. *mf* *p*
 Bass *mf* *p*
 Glk. *mp*
 Xyl.
 Vib. *p* Motor Off
 Trgl.
 Cym.
 W. Bl.
 Chm.
 S.Dr.
 Timp.

Vertellen: Den 19en September tegen het einde van de dagwach
 raakte hij ter hoogte van Havana slaags met het admiraalsschip van
 Cartagena. Eerst tegen 3 uren in den middag gaf de capitana het op,
 "naerdat tot sinckens toe doornaghelt was" en moest zijn tabak koper,
 indigo en 6 à 7000 realen van achten aan Pie de Palo overlaten.

Score

HOUTEBEEN

John Franceschina

9. Dunkirk

Presto ♩ = 132

This musical score is for the piece "9. Dunkirk" by John Franceschina, part of the "HOUTEBEEN" collection. The tempo is marked "Presto" with a metronome marking of 132 beats per minute. The score is arranged for a large ensemble, including seven accordions, a synthesizer, and a full orchestra. The music is in 3/8 time and features a complex, rhythmic texture. The accordion parts are marked with dynamics such as *f* (forte) and *mf* (mezzo-forte). The string section (Violin I, Violin II, Viola, Cello, Bass) and the xylophone are also marked with *f*. The xylophone part includes a "White-note gliss" instruction. The synthesizer part includes a "Black-note gliss" instruction. The percussion section includes Triangle, Cymbals, Bass Drum, Temple Blocks, Snare Drum, and Timpani. The score is written in a standard musical notation style with various articulations and dynamic markings throughout.

Dunkirk

Acc. 1 *f* $\text{\textcircled{..}}$

Acc. 2 *f* $\text{\textcircled{..}}$ *mf* $\text{\textcircled{..}}$

Acc. 3 *f* $\text{\textcircled{..}}$ *mf* $\text{\textcircled{..}}$

Acc. 4 *f* $\text{\textcircled{..}}$ *mf* $\text{\textcircled{..}}$

Acc. 5 *f* $\text{\textcircled{..}}$ *mf* $\text{\textcircled{..}}$

Acc. 6 *f* $\text{\textcircled{..}}$ *mp* $\text{\textcircled{..}}$

Acc. 7 *f* $\text{\textcircled{..}}$ *mp* $\text{\textcircled{..}}$

Synth. French Horn $\text{\textcircled{..}}$

Vn. I *mp* $\text{\textcircled{..}}$

Vn. II *mp* $\text{\textcircled{..}}$

Vla. *mp* $\text{\textcircled{..}}$

Vc. *mp* $\text{\textcircled{..}}$

Acc. Bs. *f* $\text{\textcircled{..}}$ *mp* $\text{\textcircled{..}}$

Xyl. *f* $\text{\textcircled{..}}$ *mp* $\text{\textcircled{..}}$

Trgl.

Cym.

B. Dr.

T. Bl. *mp* $\text{\textcircled{..}}$

S. Dr. *f* $\text{\textcircled{..}}$

Timp. *f* $\text{\textcircled{..}}$ *mf* $\text{\textcircled{..}}$

Dunkirk

3

This musical score is for the piece "Dunkirk" and covers measures 13 through 18. The instrumentation includes:

- Acc. 1-5:** Five Accordion parts. Acc. 1 is silent. Acc. 2-4 play a melodic line with eighth notes and slurs, featuring a key signature change to one flat (B-flat) in measure 15. Acc. 5 is silent.
- Acc. 6:** Plays a rhythmic accompaniment of eighth-note chords.
- Acc. 7:** Plays a rhythmic accompaniment of eighth-note chords.
- Synth.:** Silent.
- Vn. I & II:** Violins I and II play eighth-note patterns, with Vn. II changing to a one-flat key signature in measure 15.
- Vla.:** Viola plays eighth-note patterns, also changing to a one-flat key signature in measure 15.
- Vc.:** Violoncello plays a bass line with eighth notes and rests.
- Acc. Bs.:** Bassoon plays a bass line with eighth notes and rests.
- Xyl.:** Silent.
- Trgl.:** Silent.
- Cym.:** Silent.
- B. Dr.:** Silent.
- T. Bl.:** Tenor Saxophone plays eighth-note patterns.
- S. Dr.:** Snare Drum plays a rhythmic pattern of eighth notes.
- Timp.:** Timpani is silent until measure 15, where it plays a single note.

Dunkirk

Acc. 1

Acc. 2 *mf*

Acc. 3 *mf*

Acc. 4 *mf*

Acc. 5

Acc. 6 *mp*

Acc. 7 *mp*

Synth.

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs.

Xyl. *mp*

Trgl. *mp*

Cym.

B. Dr.

T. Bl.

S. Dr. *f*

Timp.

Acc. 1

Musical staff for Acc. 1 with notes and rests.

Acc. 2

Musical staff for Acc. 2 with notes and rests.

Acc. 3

Musical staff for Acc. 3 with notes and rests.

Acc. 4

Musical staff for Acc. 4 with notes and rests.

Acc. 5

Musical staff for Acc. 5 with notes and rests.

Acc. 6

Musical staff for Acc. 6 with notes and rests.

Acc. 7

Musical staff for Acc. 7 with notes and rests.

Synth.

Musical staff for Synth. with notes and rests.

Vn. I

Musical staff for Vn. I with notes and rests.

Vn. II

Musical staff for Vn. II with notes and rests.

Vla.

Musical staff for Vla. with notes and rests.

Vc.

Musical staff for Vc. with notes and rests.

Acc. Bs.

Musical staff for Acc. Bs. with notes and rests.

Xyl.

Musical staff for Xyl. with notes and rests.

Trgl.

Musical staff for Trgl. with notes and rests.

Cym.

Musical staff for Cym. with notes and rests.

B. Dr.

Musical staff for B. Dr. with notes and rests.

T. Bl.

Musical staff for T. Bl. with notes and rests.

S. Dr.

Musical staff for S. Dr. with notes and rests.

Timp.

Musical staff for Timp. with notes and rests.

Dunkirk

This page of the musical score for 'Dunkirk' features the following instruments and parts:

- Acc. 1-5:** Five accordion staves. Acc. 1 and 2 play melodic lines with slurs and accents. Acc. 3 and 4 play harmonic accompaniment. Acc. 5 plays a similar accompaniment. A dynamic marking of *f* appears in measures 38-39.
- Acc. 6:** A staff with a rhythmic accompaniment of chords.
- Acc. 7:** A staff with a rhythmic accompaniment of eighth notes.
- Synth.:** A synthesizer staff with a melodic line in measures 38-39.
- Vn. I & II:** Violin I and II staves with rhythmic accompaniment.
- Vla.:** Viola staff with rhythmic accompaniment.
- Vc.:** Violoncello staff with rhythmic accompaniment.
- Acc. Bs.:** Bassoon staff with rhythmic accompaniment.
- Xyl.:** Xylophone staff with a melodic line in measures 38-39, marked *f*.
- Trgl.:** Triangle staff, mostly silent.
- Cym.:** Cymbal staff, mostly silent.
- B. Dr.:** Bass Drum staff, mostly silent.
- T. Bl.:** Tenor Bass Drum staff with rhythmic accompaniment.
- S. Dr.:** Snare Drum staff with rhythmic accompaniment.
- Timp.:** Timpani staff with a melodic line in measures 38-39, marked *mf*.

This page of the musical score for "Dunkirk" features a variety of instruments. The top section includes seven Accordion parts (Acc. 1-7) and a Synthesizer (Synth.) part, all playing complex rhythmic patterns. The middle section contains string parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Vc.), which provide harmonic support. The bottom section includes a Bassoon (Acc. Bs.), Xylophone (Xyl.), and Percussion (Timp., S.Dr., Trgl., Cym., B. Dr., T. Bl.). The score is marked with dynamic levels such as *f* (forte) and *ff* (fortissimo), and includes performance instructions like accents and slurs. A rehearsal mark "43" is present at the beginning of each staff.

48

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Acc. 6

Acc. 7

Synth.

48

Vn. I

48

Vn. II

48

Vla.

48

Vc.

48

Acc. Bs.

48

Xyl.

48

Trgl.

48

Cym.

48

B. Dr.

48

T. Bl.

48

S. Dr.

48

Timp.

Vertellen: Nu hij zoo'n rijken buit had behaald, mocht Jol huistoe varen, doch in het gezicht van de haven is hij gestrand. Zeven Duinkerkerkapers onder aanvoering van den beruchten Colaert namen den 28en October dit, "kostelijck Jacht, dat soo vele schade aen de Spaenschen hadsde ghedaen" en op deze reis 11 vijandelijke schepen had genomen, waaronder het admiraalsschip en vice-admiraalsschip van Cartagena.

Dunkirk (Part Two)

2

5

Acc. 1 *Solo a piacere* *f* *mp* *mf* *Tutti*

Acc. 2 *f* *mp* *Tutti*

Acc. 3 *Solo a piacere* *f* *mp* *Tutti*

Acc. 4 *f* *mp* *Tutti*

Acc. 5 *mp*

Acc. 6 *mp*

Acc. 7 *mp*

Synth

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs. *f*

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp. *f*

Dunkirk (Part Two)

Acc. 1 *mp* *f* *Solo a piacere* *Tutti* *mf*

Acc. 2 *f* *mf* *f* *Solo a piacere*

Acc. 3 *mf* *f* *mf* *Solo a piacere*

Acc. 4 *f* *mf* *f*

Acc. 5

Acc. 6 *f*

Acc. 7 *f*

Synth

Vn. I *mf* *mf*

Vn. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Acc. Bs.

Xyl. *f* *mf*

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp.

Dunkirk (Part Two)

4

Solo a piacere

Acc. 1

Acc. 2 *f*

Acc. 3 *Solo a piacere*

Acc. 4 *f* *Tutti*

Acc. 5 *mp*

Acc. 6 *mp*

Acc. 7 *mp*

Synth

Vn. I *arco* *mp*

Vn. II *arco* *mp*

Vla. *arco* *mp*

Vc. *f* *mp*

Acc. Bs. *f* *mp*

Xyl. *f* *mp*

Trgl. *mf*

Cym.

T. Bl. *mp*

B. Dr. *mp*

S. Dr.

Timp. *f*

Dunkirk (Part Two)

This page of the musical score for "Dunkirk (Part Two)" features the following instruments and parts:

- Acc. 1-5:** Five accordion parts in treble clef. Acc. 1 has a melodic line with many slurs and ties. Acc. 2-5 provide harmonic support with similar melodic patterns.
- Acc. 6:** Treble clef, playing a steady eighth-note accompaniment.
- Acc. 7:** Treble clef, playing a steady eighth-note accompaniment.
- Synth:** Two staves, both containing rests.
- Vn. I & II:** Violin parts in treble clef, playing eighth-note accompaniment.
- Vla.:** Viola part in alto clef, playing eighth-note accompaniment.
- Vc.:** Violoncello part in bass clef, playing eighth-note accompaniment.
- Acc. Bs.:** Accordion Bass part in bass clef, playing a bass line with slurs and ties.
- Xyl.:** Xylophone part in treble clef, playing eighth-note accompaniment.
- Trgl., Cym., T. Bl., B. Dr., S. Dr., Timp.:** Percussion parts, mostly containing rests, with some rhythmic patterns in the Snare Drum (S. Dr.) and Tom-Tom (Timp.) parts.

Dunkirk (Part Two)

10

43

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Acc. 6

Acc. 7

Synth

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs.

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp.

f

mf

ff

HOUTEBEEN

Score

11. Prison

John Franceschina

Lento $\text{♩} = 69$

Vertellen: Herhaaldelijk schreef Jol den Bewindhebbers van de Kamer Amsterdam, klagen over "sijn drouve gevanckenis, ended at haer condition, bij den vijandt belooft, niet gespresteert warden."

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Prison

2

This musical score is for a piece titled "Prison". It is a 3/4 time signature piece. The score is arranged for a large ensemble, including four accordions (Acc. 1-4), a synthesizer (Synth), strings (Violin I and II, Viola, Cello, Bass), and percussion (Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbal, Wood Block, Chimes, Snare Drum, and Tom-tom). The score is divided into measures, with a 3/4 time signature indicated at the end of each measure. The first measure of the score is marked with a circled "2" and a circled "1". The second measure is marked with a circled "2" and a circled "1". The third measure is marked with a circled "2" and a circled "1". The fourth measure is marked with a circled "2" and a circled "1". The fifth measure is marked with a circled "2" and a circled "1". The sixth measure is marked with a circled "2" and a circled "1". The seventh measure is marked with a circled "2" and a circled "1". The eighth measure is marked with a circled "2" and a circled "1". The ninth measure is marked with a circled "2" and a circled "1". The tenth measure is marked with a circled "2" and a circled "1". The eleventh measure is marked with a circled "2" and a circled "1". The twelfth measure is marked with a circled "2" and a circled "1". The thirteenth measure is marked with a circled "2" and a circled "1". The fourteenth measure is marked with a circled "2" and a circled "1". The fifteenth measure is marked with a circled "2" and a circled "1". The sixteenth measure is marked with a circled "2" and a circled "1". The seventeenth measure is marked with a circled "2" and a circled "1". The eighteenth measure is marked with a circled "2" and a circled "1". The nineteenth measure is marked with a circled "2" and a circled "1". The twentieth measure is marked with a circled "2" and a circled "1". The score includes various musical notations such as notes, rests, and dynamics. The dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The score also includes various musical notations such as notes, rests, and dynamics. The dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The score also includes various musical notations such as notes, rests, and dynamics. The dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

Prison

This musical score is for the piece "Prison" and is page 3 of the score. It features a variety of instruments and parts:

- Acc. 1, 2, 3, 4:** Four accordion parts, each with a treble clef and a 3/4 time signature. They are mostly silent, with a few whole notes in the first and second measures.
- Synth:** A synthesizer part with a grand staff (treble and bass clefs) and a 3/4 time signature. It is mostly silent.
- Vln. I, Vln. II:** Violin parts with treble clefs and a 3/4 time signature. They feature melodic lines with slurs and accents. The second violin part includes a *ff* (fortissimo) dynamic marking.
- Vla.:** Viola part with an alto clef and a 3/4 time signature. It features a melodic line with slurs and accents, including a *ff* dynamic marking.
- Vc.:** Cello part with a bass clef and a 3/4 time signature. It features a melodic line with slurs and accents, including a *ff* dynamic marking and a triplet of eighth notes.
- Bass:** Bass part with a bass clef and a 3/4 time signature. It is mostly silent.
- Glk.:** Glockenspiel part with a treble clef and a 3/4 time signature. It is mostly silent.
- Xyl.:** Xylophone part with a treble clef and a 3/4 time signature. It is mostly silent.
- Vib.:** Vibraphone part with a treble clef and a 3/4 time signature. It is mostly silent.
- Trgl.:** Triangle part with a C-clef and a 3/4 time signature. It is mostly silent.
- Cym.:** Cymbal part with a C-clef and a 3/4 time signature. It is mostly silent.
- W. Bl.:** Woodblock part with a C-clef and a 3/4 time signature. It is mostly silent.
- Chm.:** Chimes part with a treble clef and a 3/4 time signature. It is mostly silent.
- S.Dr.:** Snare drum part with a C-clef and a 3/4 time signature. It is mostly silent.
- Timp.:** Timpani part with a bass clef and a 3/4 time signature. It is mostly silent.

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*. The time signature is consistently 3/4 throughout the page.

Prison

4

24

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mp

mf

mf

mf

Vertellen: Ook de vrouwen van de gevangen manschappen verzochten den Bewindhebbers "dat haer mans mogen bij de Comp. gelost worden, ofte anders daerin voorsien, also de sterfte groot is." Opdat sij voor haer allen eenige verversinge mogen copen wilden de vrouwen naar Duinkerken reizen en vroegen den Heeren Bewindhebbers hun het daartoe benooidigde reisgeld te schenken.ertellen: Ook de vrouwen van de gevangen manschappen verzochten den Bewindhebbers "dat haer mans mogen bij de Comp. gelost worden, ofte anders daerin voorsien, also de sterfte groot is." Opdat sij voor haer allen eenige verversinge mogen copen wilden de vrouwen naar Duinkerken reizen en vroegen den Heeren Bewindhebbers hun het daartoe benooidigde reisgeld te schenken.

Prison

6

39

Acc. 1 *pp* *mp*

Acc. 2 *pp* *mp*

Acc. 3 *f* *mp*

Acc. 4 *f* *mp*

Synth

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *f* *mp*

Vc. *pp* *f* *mp*

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

HOUTEBEEN

Score

12. Prayer

John Franceschina

Andante ♩ = 80

The score is for a piece titled "Prayer" by John Franceschina, part of a larger work "HOUTEBEEN". It is in 4/4 time, marked "Andante" with a tempo of 80 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes a choir and a variety of instruments: four accordions, synthesizer, violin I and II, viola, cello, bass, Glockenspiel, xylophone, vibraphone, triangle, cymbals, wood blocks, chimes, snare drum, and timpani. The choir part has lyrics: "As long as I have thee, I wish for no - thing else in heav - en on on earth. My". The instrumental parts are mostly sustained chords and simple melodic lines, with dynamics ranging from *mp* to *p*. The percussion instruments are mostly silent throughout the piece.

Choir
mp As long as I have thee, I wish for no - thing else in heav - en on on earth. My

Accordion 1
p

Accordion 2
p

Accordion 3
p

Accordion 4
p

Synthesizer

Violin I

Violin II
p

Viola
p

Cello
p

Bass
p

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

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Prayer

2

Choir
flesh and my heart may fail, But God is my rock and my por-tion for - ev - er. My vows to thee, I know, are up - on me;

Acc. 1
mf

Acc. 2
mf

Acc. 3
mf

Acc. 4
mf

Synth

Vln. I

Vln. II
mf

Vla.
mf

Vc.
mf

Bass
mf

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a page of a musical score for a piece titled "Prayer". The score is for a choir and a large ensemble of instruments. The choir part is at the top, with lyrics in English. Below the choir are four acoustic guitar parts (Acc. 1-4), a synthesizer (Synth), and a string section consisting of Violin I and II, Viola, Violoncello, and Bass. The string parts are marked with a mezzo-forte (*mf*) dynamic. Below the strings are staves for Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), and a set of percussion instruments including Triangle (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.). The score is in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The page number "2" is in the top left corner. The title "Prayer" is centered at the top. The lyrics are: "flesh and my heart may fail, But God is my rock and my por-tion for - ev - er. My vows to thee, I know, are up - on me;". The music features a mix of chords and melodic lines, with some parts marked with a mezzo-forte (*mf*) dynamic.

Prayer

This musical score is for a piece titled "Prayer" on page 3. It features a choir and a variety of instruments. The choir part includes the lyrics: "I will rend - er thank of - fer - ings to thee. For thou has de - liv - ered my soul from death." The score is written in a key with two flats (B-flat and E-flat) and a 3/8 time signature. The tempo is marked *mf* (mezzo-forte). The instruments include four Accordion parts (Acc. 1-4), Synthesizer (Synth), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S. Dr.), and Timpani (Timp.). The score is divided into measures, with a rehearsal mark ¹² at the beginning of the first measure of each staff.

Prayer

4

Choir
18 Yea, my feet from fall - ing. That I may walk be - fore God in the

Acc. 1
18 *mf*

Acc. 2
18 *mf*

Acc. 3
18 *mf*

Acc. 4
18 *mf*

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a page of a musical score for a piece titled 'Prayer'. The page is numbered '4' in the top left corner. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It features a choir part with lyrics: 'Yea, my feet from fall - ing. That I may walk be - fore God in the'. The choir part is accompanied by four acoustic guitar parts (Acc. 1-4), a synth part, and a string section consisting of Violin I, Violin II, Viola, and Violoncello. The percussion section includes Bass, Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Chimes, Snare Drum, and Tom-tom. The score is marked with a first ending bracket (18) and a dynamic marking of *mf* (mezzo-forte) for the guitar parts. The instruments are arranged in a standard orchestral layout, with the choir at the top, followed by the acoustic guitars, synth, strings, and percussion at the bottom.

Prayer

24

Choir
light of life. As long as I have thee, I wish for no - thing

Acc. 1
p

Acc. 2
p

Acc. 3
p

Acc. 4
p

Synth

Vln. I

Vln. II
p

Vla.
p

Vc.
p

Bass
p

Glk.
mf

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a page of a musical score for a piece titled 'Prayer'. The score is for a choir and a large orchestra. The choir part is at the top, with lyrics: 'light of life. As long as I have thee, I wish for no - thing'. The orchestra includes four acoustic guitars (Acc. 1-4), a synthesizer (Synth), two violins (Vln. I, II), a viola (Vla.), a violinist (Vc.), a bass, a glockenspiel (Glk.), xylophone (Xyl.), vibraphone (Vib.), triangle (Trgl.), cymbals (Cym.), wood block (W. Bl.), chimes (Chm.), snare drum (S.Dr.), and timpani (Timp.). The score is in 3/4 time and features various dynamics such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The page number '5' is in the top right corner, and the number '24' is written above the first measure of each staff.

Prayer

6

30
Choir else in heav - en or on earth.

30
Acc. 1 *pp*

30
Acc. 2 *pp*

30
Acc. 3 *pp*

30
Acc. 4 *pp*

30
Synth

30
Vln. I

30
Vln. II *pp*

30
Vla. *pp*

30
Vc. *pp*

30
Bass *pp*

30
Glk.

30
Xyl.

30
Vib.

30
Trgl.

30
Cym.

30
W. Bl.

30
Chm.

30
S.Dr.

30
Timp.

Detailed description: This is a page of a musical score for a piece titled "Prayer". The page is numbered "6" in the top left corner. The score is written for a choir and a large ensemble of instruments. The choir part at the top has the lyrics "else in heav - en or on earth." and is marked with a rehearsal mark "30". Below the choir are four acoustic guitar parts (Acc. 1-4), a synth part, and a string section consisting of Violin I and II, Viola, and Violoncello. The string parts are marked with a rehearsal mark "30" and a dynamic marking of "pp". The percussion section includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.). The percussion parts also have rehearsal marks at the beginning of the page. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is arranged in a standard orchestral layout with the choir at the top and the percussion at the bottom.

Prayer

Musical score for 'Prayer' page 7, measures 33-36. The score includes parts for Choir, Acc. 1-4, Synth, Vln. I-II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S. Dr., and Timp. The key signature is B-flat major and the time signature is 4/4. The score is mostly empty, with only a few notes visible in the first measure of each part.

Vertellen: Ruim een half jaar, van November 1635 tot Mei Mei 1636, heft Jol zijn vrijheid in ge "geool" moeten missen. De Staten-Generaal wisten eerst bij een algemeene uitwisseling zijn invrijheidsstelling gedaan te krijgen.

HOUTEBEEN

Score

13. Amsterdam

John Franceschina

Maestoso ♩ = 92

The score is for a piece titled 'Amsterdam' by John Franceschina. It is marked 'Maestoso' with a tempo of 92 beats per minute. The music is in 4/4 time and features a vocal line with lyrics in Dutch: 'Am - ster - dam, die gro - te stad, Die is ge - bouw d op pal - en; En als die stad eens om - me - viel, Wie'. The vocal parts are for Tenor and Baritone. The instrumental ensemble includes four accordions, a synthesizer, violin I and II, viola, cello, bass, glockenspiel, xylophone, vibraphone, triangle, cymbals, wood blocks, chimes, snare drum, and timpani. The score includes dynamic markings such as *f*, *mf*, and *mp*, and includes performance instructions like *mp* and *mf* for the accordions. The vocal lines are written in treble and bass clefs, while the instrumental parts are in various clefs. The score is presented on a single page with multiple staves.

Tenor

Baritone

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Amsterdam

2

The musical score is arranged in a standard orchestral format. At the top are the vocal parts for Tenor (T) and Bass (B), with the lyrics "zou het dan be - tal-en? ___" written below the notes. Below the vocal parts are four staves for Accordion (Acc. 1-4). The string section includes Violin I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Bass. The woodwind section consists of Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cb.). The percussion section includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S. Dr.), and Timpani (Timp.). The score includes various dynamic markings such as *mp*, *p*, *mf*, *pp*, and *f*, along with performance instructions like *pp* and *f* with arrows indicating crescendos and decrescendos. The piece concludes with a *pp* marking.

Vertellen: Reeds den 19en Augustus 1636 gaf Houtebeen zijn monsterrol weer op aan de Kamer Amsterdam en ging den 30en van dezelfde maand uit Texel sloop. De "manhafte capiteyn," zooals De Laet hem nu dikwijls noemt, genoot groot aanzien bij de Nederlanders in de Caraïbische zee.

HOUTEBEEN

14. Swol

John Franceschina

Score

Vertellen: Johannes van Walbeek b.v. had den Heeren XIX in December 1635 verzocht, toestemming te verleenen dat Jol "geexperimenteert in dese contreyen" in Curaçao "overwintered," "opdat ick," schrijft hij den Bewindhebbers, "van sijn E. alhier sijnde, twelck ick hooch estimeere, met raet ende daet mochte geassisteert worden." Dat ook de Bewindhebbers zijn capaciteiten waardeerden, blijkt wel uit het feit, dat hij op deze reis de vlag van den grooten top mocht laten waaien als commandeur van een klein eskader. Zelf voerde hij het bevel over de Swol, een schip van 130 last, met 13 bronzen en 14 ijzeren stukken bewapend en met 103 matrozen bemand. Als seconde voer zijn broer Sibert met hem mee op het jacht de Kat van 90 last en als derde zailde de Jonge Otter onder zijn vlag. Schipper hadden was Laurens Pietersz.

Con Moto ♩ = 72

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Swol

2

This musical score is for a piece titled "Swol", marked with the number "2". The score is arranged for a large ensemble, including four accordions (Acc. 1-4), a Clarinet, a Synth, Violin I and II, Viola, Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.).

The score begins at measure 8. The Accordion 1 part starts with a melody in the treble clef, marked *mp* (mezzo-piano). It features a series of eighth notes, some beamed together, and includes triplet markings. The Clarinet part also begins at measure 8, marked *p* (piano), and plays a similar melodic line. The Violin I and II parts enter at the end of the score, marked *mp*. The Bass part has a steady eighth-note accompaniment. The Glockenspiel, Xylophone, Vibraphone, Trigon, Cymbals, Wood Block, Chimes, Snare Drum, and Timpani parts are mostly silent throughout the score, with some activity at the end.

Swol

This musical score page, titled "Swol" and numbered "3", contains the following parts and markings:

- Acc. 1, 2, 3, 4:** Four accordion staves. Acc. 1 and 2 feature a circled treble clef and a circled 3/4 time signature. Acc. 3 and 4 include *mf* markings.
- Synth:** A grand staff (treble and bass clefs) that is mostly empty.
- Vln. I, Vln. II:** Violin staves with *mf* and *mp* markings.
- Vla.:** Viola staff with *mf* and *mp* markings.
- Vc.:** Cello staff with *mf* and *mp* markings.
- Bass:** Bass staff with *mf* and *mp* markings.
- Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp.:** Various woodwind and percussion staves, mostly empty.

Rehearsal mark 16 is indicated at the beginning of each staff. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano).

Swol

4

This musical score is for a piece titled "Swol", marked with a tempo of 4. The score is arranged for a large ensemble, including four accordions, a synthesizer, strings, and woodwinds. The music begins at measure 24. The accordion parts (Acc. 1-4) feature complex rhythmic patterns with dynamic markings of *p*, *mf*, and *f*. The synthesizer (Synth) part is mostly silent, with a few notes appearing in the later measures. The string section (Vln. I, Vln. II, Vla., Vc., Bass) provides a harmonic and rhythmic foundation, with dynamic markings of *p* and *f*. The woodwind section (Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp.) is mostly silent throughout the piece.

Swol

6

Musical score for 'Swol' starting at measure 39. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. Dynamics range from *mp* to *f*. The score features various musical notations including triplets, slurs, and dynamic markings. A 'Motor Off' instruction is present in the Vib. part.

Swol

This page of the musical score, titled "Swol", contains measures 47 through 52. The score is arranged for a large ensemble, including four Accordion parts (Acc. 1-4), a Synth, Violins I and II, Viola, Violoncello, Bass, Glockenspiel, Xylophone, Vibraphone, Trigon, Cymbals, Wood Block, Chimes, Snare Drum, and Tom-tom. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. A circled "33" is present above the first staff in measure 47. The page number "7" is located in the top right corner.

Swol

8

55

Acc. 1 *f*

Acc. 2 *mp* *f*

Acc. 3 *mp* *mf*

Acc. 4 *mp* *mf*

Synth *f*

Vln. I

Vln. II

Vla.

Vc.

Bass *mp* *mf*

Glk. *mf*

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

55

Timp.

Swol

This musical score page, titled "Swol" and numbered "9", contains the following parts and dynamics:

- Acc. 1:** Treble clef, starting at measure 62. Dynamics include *mf* and *f*. Includes a circled "3" above the staff.
- Acc. 2:** Treble clef, starting at measure 62. Dynamics include *mf* and *f*. Includes a circled "3" above the staff.
- Acc. 3:** Treble clef, starting at measure 62. Dynamics include *mp*, *mf*, and *f*. Includes a circled "3" above the staff.
- Acc. 4:** Treble clef, starting at measure 62. Dynamics include *mp*, *mf*, and *f*.
- Synth:** Treble and Bass clefs, starting at measure 62. Dynamics include *mp*, *mf*, and *f*.
- Vln. I:** Treble clef, starting at measure 62. Dynamics include *mp*, *mf*, *p*, and *f*.
- Vln. II:** Treble clef, starting at measure 62. Dynamics include *mp*, *mf*, *p*, and *f*.
- Vla.:** Bass clef, starting at measure 62. Dynamics include *mp*, *mf*, *p*, and *f*.
- Vc.:** Bass clef, starting at measure 62. Dynamics include *mp*, *mf*, and *p*.
- Bass:** Bass clef, starting at measure 62. Dynamics include *mp*, *mf*, and *f*.
- Glk.:** Treble clef, starting at measure 62. Dynamics include *f*.
- Xyl.:** Treble clef, starting at measure 62. No dynamics.
- Vib.:** Treble clef, starting at measure 62. No dynamics.
- Trgl.:** Percussion, starting at measure 62. No dynamics.
- Cym.:** Percussion, starting at measure 62. No dynamics.
- W. Bl.:** Percussion, starting at measure 62. No dynamics.
- Chm.:** Treble clef, starting at measure 62. No dynamics.
- S.Dr.:** Percussion, starting at measure 62. No dynamics.
- Timp.:** Bass clef, starting at measure 62. No dynamics.

Swol

10

Musical score for measures 70-75 of the piece 'Swol'. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score features various dynamics such as *mf*, *f*, *mp*, and *p*. There are also performance markings like *mf* and *f* in circles. The strings (Vln. I, Vln. II, Vla., Vc., Bass) play a rhythmic pattern of eighth notes, while the woodwinds (Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp.) are mostly silent. The percussion (Acc. 1-4, Synth) provides a complex rhythmic accompaniment.

Swol

Musical score for 'Swol', page 11, measures 77-84. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one flat (B-flat major/D minor). The score features various dynamics such as *mf* and *mp*, and includes triplets and a *pizz.* marking. A circled '33' is present above the first measure of the Acc. 1 part.

Swol

12

84

Acc. 1 *f*

Acc. 2 *f*

Acc. 3 *f*

Acc. 4 *f*

Synth

Vln. I *p* arco

Vln. II *p*

Vla. *p* arco

Vc. *p*

Bass *p*

84

Glk.

84

Xyl.

Vib. *pp*

84

Trgl.

Cym.

W. Bl.

84

Chm.

84

S.Dr.

84

Timp.

Drinklied

2

T Nu wynk-en, gaet daer in,

B Als ic u heb__ghe - dronck-en, Ghe-lyck ghi my syt ghes - conk - en, See kan ic duytsh__noch walsch, ____ Nu wynk-en, gaet daer in,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Bass *mf*

S. Dr. *mf*

Drinklied

4

29

T. *syn?* Nu wynken, gaet daer in, Wat baet-en ons dus-ent no-bel-en, Als wy be-grav - en *syn?* Dus - ent

B. *syn?* Nu wynken, gaet daer in, Wat baet-en ons dus-ent no-bel-en, Als wy be-grav - en *syn?* Dus - ent

Acc. 1 *f* *mf*

Acc. 2 *mf* *f* *mf*

Acc. 3 *mf* *f* *mf*

Acc. 4 *f* *mf*

Synth

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Bass *mf* *f* *mf*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr. *mf* *f* *mf*

Timp.

Detailed description: This is a page of a musical score for a piece titled 'Drinklied'. The page is numbered '4' at the top left. It features a vocal line with lyrics in Dutch and a full orchestral accompaniment. The vocal parts are for Tenor (T.) and Bass (B.), both starting at measure 29. The lyrics are: 'syn? Nu wynken, gaet daer in, Wat baet-en ons dus-ent no-bel-en, Als wy be-grav - en syn? Dus - ent'. The orchestration includes four Accordion parts (Acc. 1-4), Synthesizer (Synth), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S. Dr.), and Timpani (Timp.). The score is written in 2/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The page ends at measure 32.

Drinklied

6

The image displays a musical score for a piece titled "Drinklied". The score is arranged in a vertical stack of staves, each labeled with an instrument or voice part. The instruments listed from top to bottom are: T (Tenor), B (Bass), Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth (Synthesizer), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Bass, Glk. (Glockenspiel), Xyl. (Xylophone), Vib. (Vibraphone), Trgl. (Triangle), Cym. (Cymbal), W. Bl. (Wood Block), Chm. (Chimes), S.Dr. (Snare Drum), and Timp. (Tympani). Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, rhythmic style, with most notes being quarter notes. The score is divided into four measures by vertical bar lines. The first measure of each staff contains a single note, and the subsequent measures contain rests. The notation is clean and professional, typical of a printed musical score.

Vertellen: Don Carlos de Ibarra, de general van de West-Indische vloot, was den 28en April 1938 met zeven galjoens van Cadix onder zeil gegaan naar Cartagena om de zilverschepen huiswaarts te geleiden. Hoe heimelijk ook Houtebeen's onderneming was opgezet, toch heft de Spaansche Regeering kennis ervan gekregen en terstond De Ibarra op de hoogte gebracht. Zoo eenigszins mogelijk moest hij den strijd met dezen "seer vaillanten krijchsmann" vermijden. Er was te veel aan gelegen dat de schatten, waaraan men in Spanje groote behoefte had, behouden en wel thuis kwamen.

HOUTEBEEN

16. Battle of Los Organos

Score

John Franceschina

With Excitement ♩ = 112

Vertellen: Doch toen De Ibarra zich in den avond van den 30en Augustus ter hoogte van Cabañas bevond, opwerkend tegen een sterken contratiëwind, kreeg hij een vloot van 17 zeilen op steven, die naar de kust voer.

Vertellen: Het was Houtebeen's vloot, versterkt door enkele commissiëvaarders, die zich op bevel van den Prins bij hem hadden gevoegd.

The musical score is arranged in a standard orchestral format. It includes four accordion staves (1-4), a synthesizer (treble and bass clef), Violin I and II, Viola, Cello, Bass, Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Blocks, Chimes, Snare Drum, and Timpani. The score is in 4/4 time with a key signature of one sharp (F#). Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The percussion parts are mostly rhythmic accompaniment with some melodic lines in the Timpani.

Battle of Los Organos

This page of the musical score for "Battle of Los Organos" features the following instruments and parts:

- Acc. 1 & 2:** Two accordion staves with melodic lines, marked with a first ending bracket (//) and a circled 3. Both parts include slurs and various accidentals.
- Acc. 3 & 4:** Two accordion staves with accompaniment, marked *mf* (mezzo-forte).
- Synth:** A synthesizer part with a sustained chord in the left hand and a melodic line in the right hand.
- Vln. I & II:** Violin parts with melodic lines and slurs.
- Vla.:** Viola part with a melodic line.
- Vc.:** Cello part with a melodic line, marked *f* (forte).
- Bass:** Bass line with a rhythmic pattern, marked with accents (^) and a first ending bracket (//).
- Glk.:** Glockenspiel part, currently silent.
- Xyl.:** Xylophone part with a melodic line, marked *mf*.
- Vib.:** Vibraphone part, currently silent.
- Trgl.:** Triangle part, currently silent.
- Cym.:** Cymbal part, currently silent.
- W. Bl.:** Woodblock part, currently silent.
- Chm.:** Chimes part, currently silent.
- S.Dr.:** Snare drum part, currently silent.
- Timp.:** Tom-tom part with a rhythmic pattern, marked *mf* and featuring accents (^).

Battle of Los Organos

4

Musical score for measures 15-20 of "Battle of Los Organos". The score includes parts for Accordion 1-4, Synth, Violin I & II, Viola, Cello, Bass, and various percussion instruments (Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Chimes, Snare Drum, and Tom-tom). Measure 15 is marked with a first ending bracket. Dynamics include *mp*, *mf*, and *f*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

15

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Battle of Los Organos

This page of the musical score, titled "Battle of Los Organos" (page 5), features a variety of instruments. The score is divided into two systems. The first system includes four Accordion parts (Acc. 1-4), a Synthesizer (Synth), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Bass. The second system includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.).

The score begins at measure 19. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. The percussion parts, including the Snare Drum and Tom-tom, provide a steady, rhythmic accompaniment. The string and woodwind parts feature intricate melodic and harmonic lines, often with slurs and accents. The Synthesizer part provides a harmonic and textural support, often playing sustained chords or moving lines. The overall texture is dense and rhythmic, typical of a "battle" piece.

Battle of Los Organos

6

Musical score for measures 23-26 of 'Battle of Los Organos'. The score is in 4/4 time and includes parts for Accordion 1-4, Synth, Violin I & II, Viola, Cello, Bass, and various percussion instruments (Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Chimes, Snare Drum, and Tom-tom). The key signature has one flat (B-flat major or D minor). The score features dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). It includes various musical notations like triplets, slurs, and accents. The percussion parts are mostly silent, with the Tom-tom playing a triplet in measure 25.

Battle of Los Organos

This page of the musical score, titled "Battle of Los Organos" (page 7), features a variety of instruments. The score is divided into several systems:

- Accordions:** Four parts (Acc. 1-4). Acc. 1 and 2 play melodic lines with slurs. Acc. 3 plays a rhythmic accompaniment marked *mp*. Acc. 4 has a rest followed by a short melodic phrase marked *f*.
- Synth:** A synthesizer part with a rest followed by a short melodic phrase marked *f*.
- String Instruments:** Violin I and II, Viola, and Cello. They have rests for most of the page, with the Cello part having a short melodic phrase marked *f* in the later measures.
- Bass:** A bass line with a rest followed by a short melodic phrase marked *f*.
- Percussion:** Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbal (Cym.), Whistle (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.). Most percussion parts have rests, with the Snare Drum and Tom-tom parts having short rhythmic patterns in the later measures.

The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and various musical notations including slurs, accents, and rests.

Battle of Los Organos

8

This musical score is for the eighth page of a piece titled "Battle of Los Organos". It features a variety of instruments and includes dynamic markings and performance instructions.

Accordions:
- **Acc. 1:** Treble clef, playing a continuous eighth-note pattern with a *mf* dynamic. A circled "31" is above the first measure.
- **Acc. 2:** Treble clef, mostly rests, with a *f* dynamic marking and a circled "31" above the second measure.
- **Acc. 3:** Treble clef, mostly rests, with a *f* dynamic marking and a circled "31" above the second measure.
- **Acc. 4:** Treble clef, playing a continuous eighth-note pattern with a *mf* dynamic. A circled "31" is above the first measure.

Synth:
- Treble and Bass clefs. Treble clef has a circled "31" above the first measure. Bass clef has a *f* dynamic marking in the second measure.

Orchestral Instruments:
- **Vln. I & II:** Violins I and II, both with rests.
- **Vla.:** Viola, with rests.
- **Vc.:** Violoncello, with rests and a *f* dynamic marking in the second measure.
- **Bass:** Double Bass, with rests and a *f* dynamic marking in the second measure.
- **Glk.:** Glockenspiel, with rests.
- **Xyl.:** Xylophone, with rests.
- **Vib.:** Vibraphone, with rests and a *mf* dynamic marking in the fourth measure.
- **Trgl.:** Triangle, with rests.
- **Cym.:** Cymbal, with rests.
- **W. Bl.:** Wood Block, with rests.
- **Chm.:** Chimes, with rests.
- **S. Dr.:** Snare Drum, with rests.
- **Timp.:** Timpani, with rests.

Battle of Los Organos

This page of the musical score, titled "Battle of Los Organos", page 9, features a variety of instruments. The top section includes four Accordion parts (Acc. 1-4) and a Synth part. The middle section contains Violin I and II, Viola, Cello, and Bass. The bottom section includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), and a set of Percussion instruments: Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chime (Chm.), Snare Drum (S. Dr.), and Tom-tom (Timp.).

The score begins at measure 35. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is characterized by complex rhythmic patterns, including sixteenth-note runs and triplets. A dynamic marking of *f* (forte) is present in the Acc. 3 part. The percussion parts are mostly silent, with some vibraphone and wood block activity in the later measures.

Battle of Los Organos

10

Meno Mosso

Acc. 1
Acc. 2
Acc. 3
Acc. 4
Synth
Vln. I
Vln. II
Vla.
Vc.
Bass
Glk.
Xyl.
Vib.
Trgl.
Cym.
W. Bl.
Chm.
S.Dr.
Timp.

Vertellen: Toen De Ibarra den 31en Augustus Houtebeen op zich af zag komen, heesch hij den koninklijken standard en loste een schot, het afgesproken sein voor het innemen der plaatsen. In goede orde met slechts marszeil en fok bijgezet, voer hij op Houtebeen af. Deze, Roozendael en Mast, wierpen zich testond op de afgesproken vlaggeschepen. Jol trachtte zijn schip aan het boord van De Ibarra te leggen, hem onderwijl de volle lag gevende. Het gelukte hem zijn boegspriet door het vijandelijk want te steken en zich vast te klampen.

Battle of Los Organos

49

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3 *mf*

Acc. 4 *mf*

Synth

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Bass *mf*

Glk. *p*

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr. *mp*

49

Timp. *p* *mf*

Battle of Los Organos

12

57

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

pp

pp

pp

Battle of Los Organos

64 *Maestoso*

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

f

pp

mf

f

mf

mf

Battle of Los Organos

14

Musical score for measures 70-74 of 'Battle of Los Organos'. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is written in 3/4 time and features complex rhythmic patterns and melodic lines across the various instruments.

Battle of Los Organos

Piu Mosso

Musical score for 'Battle of Los Organos', page 15, measures 75-80. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The tempo is marked 'Piu Mosso'. The score shows various dynamics such as *ff*, *pp*, and *mf*. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The key signature changes from one flat to two flats.

Battle of Los Organos

16

80

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3 *f*

Acc. 4 *f*

Synth *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Bass *f*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl. *mf*

Chm.

S.Dr.

Timp.

Vertellen: Hevig werd aan beide zijden gestreden. Tot vijf keer toe staken de onzen den brand in de capitana. Twee uren lang lag Houtebeen aan stuurboord te loervert van den vijand, zonder dat het hem gelukte zijn volk over te brengen, tot hij het bevel gaf vanuit de marsen kogels en granaten te werpen in den Spaanschen bodem. Deze tactiek had success, de Spanjaarden waren bezig dek en overloop te ontruimen en Houtebeen had reeds een van zijn mannen den grooten top ingejaagd om de Spaansche vlag af te halen, toen de Spaansche vice-admiraal en schout-bij-nacht, die zich uit de enterhaken van Roozendael en Mast hadden weten los te werken, hun bevelhebber wisten te ontzetten. Nog had Jol het onderspit niet behoeven te delven en was de Compagnie misschien een tweede zilvervloot rijk geworden, "hadde naar behooren gesecondeert geweest." Doch slechts vier van zijn schepen hebben aan den strijd deel genomen, "dandere bleven boven wint liggen, het spel aensienende."

Battle of Los Organos

Musical score for page 17 of "Battle of Los Organos". The score includes parts for Accordion (Acc. 1-4), Synthesizer (Synth), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.).

Measure 84 is marked with a rehearsal sign. Dynamics include *mf* and *f*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The wood block part has a distinct rhythmic pattern in the first measure.

Battle of Los Organos

18

This page of the musical score, titled "Battle of Los Organos", covers measures 88 through 91. The score is arranged for a large ensemble, including four Accordion parts (Acc. 1-4), a Synth, Violins I and II, Viola, Cello, Bass, and various percussion instruments (Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Chimes, Snare Drum, and Tom-tom).
Measures 88-91 feature a complex texture. The four Accordion parts play rapid, sixteenth-note passages, with measures 88-90 being highly rhythmic and measure 91 featuring a more melodic, accented line. The Synth part provides harmonic support with sustained chords. The string section (Violins, Viola, Cello, Bass) plays a steady, rhythmic accompaniment. The percussion instruments are mostly silent, with the Tom-tom providing a subtle rhythmic pattern in measure 91. The score includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. A rehearsal mark "88" is placed at the beginning of each staff.

Battle of Los Organos

This page of the musical score, titled "Battle of Los Organos" (page 19), features a variety of instruments. The score is divided into several systems:

- Accordions:** Acc. 1 and Acc. 2 have melodic lines starting at measure 92. Acc. 1 begins with a circled "22" above the staff. Both Acc. 1 and 2 are marked *mf*. Acc. 3 and Acc. 4 are silent.
- Synth:** The Synth part has a few notes, including a *f* dynamic marking.
- String Ensemble:** Vln. I, Vln. II, and Vla. all play melodic lines starting at measure 92, marked *f*. The Vc. (Violoncello) part has a *mp* dynamic marking.
- Bass:** The Bass part has a *f* dynamic marking.
- Percussion:** The Timp. (Timpani) part has a *f* dynamic marking.

The score includes various musical notations such as dynamics (*f*, *mf*, *mp*), articulation marks (accents), and phrasing slurs. The page number "92" is written at the beginning of each system.

Battle of Los Organos

20

This page of the musical score, titled "Battle of Los Organos", page 20, features a variety of instruments. The top section includes four Accordion parts (Acc. 1-4) and a Synth part. The bottom section includes Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is divided into four measures, with time signatures changing from 3/4 to 4/4. The first measure is marked with a circled 96. Dynamics include *mf* and *p*. The Acc. 3 part features a circled 3 and a circled 4. The Synth part has a circled 3 and a circled 4. The Vln. I, Vln. II, and Vla. parts have a circled 3. The Vc. and Bass parts have a circled 3. The Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. parts have a circled 96.

Battle of Los Organos

This page of the musical score for "Battle of Los Organos" features the following instruments and parts:

- Acc. 1:** Treble clef, starting with a dynamic marking of 100. Features a circled 22 and a circled 23.
- Acc. 2:** Treble clef, starting with a dynamic marking of 100. Features a circled 22, a circled 23, and a circled 24.
- Acc. 3:** Treble clef, starting with a dynamic marking of 100. Features a circled 22 and a circled 23.
- Acc. 4:** Treble clef, starting with a dynamic marking of 100. Features a circled 22 and a circled 23.
- Synth:** Treble and Bass clefs, starting with a dynamic marking of 100.
- Vln. I:** Treble clef, starting with a dynamic marking of 100. Features a circled 22, a circled 23, and a circled 24.
- Vln. II:** Treble clef, starting with a dynamic marking of 100. Features a circled 22, a circled 23, and a circled 24.
- Vla.:** Bass clef, starting with a dynamic marking of 100. Features a circled 22, a circled 23, and a circled 24.
- Vc.:** Bass clef, starting with a dynamic marking of 100.
- Bass:** Bass clef, starting with a dynamic marking of 100.
- Glk.:** Treble clef, starting with a dynamic marking of 100.
- Xyl.:** Treble clef, starting with a dynamic marking of 100.
- Vib.:** Treble clef, starting with a dynamic marking of 100.
- Trgl.:** Percussion, starting with a dynamic marking of 100.
- Cym.:** Percussion, starting with a dynamic marking of 100.
- W. Bl.:** Percussion, starting with a dynamic marking of 100.
- Chm.:** Treble clef, starting with a dynamic marking of 100.
- S.Dr.:** Percussion, starting with a dynamic marking of 100.
- Timp.:** Bass clef, starting with a dynamic marking of 100.

The score includes various musical notations such as dynamics (*mf*), articulation marks, and circled numbers (22, 23, 24) indicating specific measures or techniques. The page number 21 is located in the top right corner.

Battle of Los Organos

Maestoso

Acc. 1: *ppp*, Bellows Natural

Acc. 2: *ppp*, Bellows Natural

Acc. 3: *f*, Bellow Shake, *ff*, Bellows Natural

Acc. 4: *f*, *ff*, Bellows Natural

Synth: -

Vln. I: *ppp*

Vln. II: *f*

Vla.: *f*

Vc.: *f*

Bass: *f*

Glk.: -

Xyl.: -

Vib.: -

Trgl.: -

Cym.: -

W. Bl.: -

Chm.: -

S.Dr.: -

Timp.: *f*

Battle of Los Organos

24

Musical score for measures 115-118 of "Battle of Los Organos". The score is arranged for a large ensemble and includes the following parts:

- Acc. 1 (Trumpet 1): Measures 115-118, starting with a circled 115. Dynamics include *f* and accents.
- Acc. 2 (Trumpet 2): Measures 115-118, starting with a circled 115. Dynamics include *f* and accents.
- Acc. 3 (Trumpet 3): Measures 115-118, starting with a circled 115. Dynamics include *f* and accents.
- Acc. 4 (Trumpet 4): Measures 115-118, starting with a circled 115. Dynamics include *f* and accents.
- Synth (Synthesizer): Measures 115-118, starting with a circled 115.
- Vln. I (Violin I): Measures 115-118, starting with a circled 115. Dynamics include *f*.
- Vln. II (Violin II): Measures 115-118, starting with a circled 115. Dynamics include *f*.
- Vla. (Viola): Measures 115-118, starting with a circled 115. Dynamics include *f*.
- Vc. (Violoncello): Measures 115-118, starting with a circled 115. Dynamics include *mf*.
- Bass: Measures 115-118, starting with a circled 115. Dynamics include *mf*.
- Glk. (Glockenspiel): Measures 115-118, starting with a circled 115.
- Xyl. (Xylophone): Measures 115-118, starting with a circled 115.
- Vib. (Vibraphone): Measures 115-118, starting with a circled 115.
- Trgl. (Triangle): Measures 115-118, starting with a circled 115.
- Cym. (Cymbal): Measures 115-118, starting with a circled 115.
- W. Bl. (Wood Block): Measures 115-118, starting with a circled 115.
- Chm. (Chimes): Measures 115-118, starting with a circled 115.
- S.Dr. (Snare Drum): Measures 115-118, starting with a circled 115.
- Timp. (Timpani): Measures 115-118, starting with a circled 115. Dynamics include *mf*.

Battle of Los Organos

Musical score for measures 119-124. The score includes parts for Acc. 1-4, Synth, Vln. I & II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one sharp (F#) and the time signature is 3/4. The score features complex rhythmic patterns in the woodwinds and strings, with a dynamic marking of *mf* in the Synth part at measure 124.

119

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

119

Glk.

119

Xyl.

Vib.

119

Trgl.

Cym.

W. Bl.

119

Chm.

119

S.Dr.

119

Timp.

mf

Battle of Los Organos

26

This page of the musical score, titled "Battle of Los Organos", page 26, features a variety of instruments. The top section includes four Accordion parts (Acc. 1-4) and a Synthesizer (Synth) part. The middle section includes Violin I and II (Vln. I, Vln. II), Viola (Vla.), and Bass (Vc.). The bottom section includes Bass (Bass), and a large group of percussion instruments: Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Blocks (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.).

The score begins at measure 124. The Accordion parts (Acc. 1-4) play a complex, rhythmic melody with frequent sixteenth-note patterns. The Synth part provides a harmonic accompaniment with sustained chords and moving lines. The Violin and Viola parts play a melodic line with a strong sense of phrasing, marked with *ff* (fortissimo). The Bass part provides a steady, rhythmic accompaniment. The percussion instruments are mostly silent, indicated by rests, with some light activity in the Snare Drum and Tom-tom parts.

Dynamic markings include *f* (forte) for the Accordion parts and *ff* (fortissimo) for the Violin and Viola parts. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Battle of Los Organos

This page of the musical score, titled "Battle of Los Organos" and numbered 27, contains the following parts and markings:

- Acc. 1:** Treble clef, starting at measure 128 with a melodic line of eighth notes and a dynamic marking of *pp*.
- Acc. 2:** Treble clef, starting at measure 128 with a melodic line of eighth notes and a dynamic marking of *pp*.
- Acc. 3:** Treble clef, contains rests.
- Acc. 4:** Treble clef, contains rests.
- Synth:** Grand staff (treble and bass clefs), starting at measure 128 with a melodic line in the treble and a bass line, including a dynamic marking of *pp*.
- Vln. I:** Treble clef, starting at measure 128 with a melodic line and a dynamic marking of *pp*.
- Vln. II:** Treble clef, starting at measure 128 with a melodic line and a dynamic marking of *pp*.
- Vla.:** Alto clef, starting at measure 128 with a melodic line and a dynamic marking of *pp*.
- Vc.:** Bass clef, starting at measure 128 with a melodic line and a dynamic marking of *pp*.
- Bass:** Bass clef, starting at measure 128 with a melodic line and a dynamic marking of *pp*.
- Glk.:** Treble clef, contains rests.
- Xyl.:** Treble clef, contains rests.
- Vib.:** Treble clef, contains rests.
- Trgl.:** Percussion staff, contains rests.
- Cym.:** Percussion staff, contains rests.
- W. Bl.:** Percussion staff, contains rests.
- Chm.:** Treble clef, contains rests.
- S.Dr.:** Percussion staff, contains rests.
- Timp.:** Bass clef, starting at measure 128 with a dynamic marking of *mf*.

Battle of Los Organos

28

Musical score for measures 132-135 of 'Battle of Los Organos'. The score includes parts for Accordion 1-4, Synth, Violin I & II, Viola, Violoncello, Bass, and various percussion instruments (Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Blocks, Chimes, Snare Drum, and Timpani). The key signature is B-flat major. The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the Accordion parts, and sustained chords in the strings. The percussion parts are mostly silent, with a final drum roll in the Timpani at the end of the page.

132

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vcl.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

f

Battle of Los Organos

Musical score for measures 136-140. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The dynamic marking *mf* is present in the first three measures of each part. The score is written in a key signature of two flats and a 3/4 time signature.

Battle of Los Organos

30

Musical score for measures 140-143 of 'Battle of Los Organos'. The score includes parts for Accordion 1-4, Synth, Violin I & II, Viola, Violoncello, Bass, Glockenspiel, Xylophone, Vibraphone, Trigon, Cymbal, Whistle, Clarinet, Snare Drum, and Timpani. Measure 140 features a key signature change to one flat (B-flat) and a common time signature. The Xylophone part begins in measure 141 with a *mf* dynamic marking. The score contains various musical notations including triplets, slurs, and dynamic markings.

Battle of Los Organos

This page of the musical score, titled "Battle of Los Organos" and numbered 31, contains the following parts and measures:

- Acc. 1 & 2:** Four staves of music, each starting at measure 144. They feature complex rhythmic patterns with many beamed sixteenth notes and slurs.
- Acc. 3 & 4:** Four staves of music, each starting at measure 144. They have a more sparse, rhythmic accompaniment.
- Synth:** A grand staff (treble and bass clef) starting at measure 144, providing harmonic support.
- Vln. I & II:** Two staves of music, each starting at measure 144, with melodic lines.
- Vla.:** A single staff of music starting at measure 144, playing a rhythmic accompaniment.
- Vc.:** A single staff of music starting at measure 144, playing a rhythmic accompaniment.
- Bass:** A single staff of music starting at measure 144, playing a rhythmic accompaniment.
- Glk.:** A single staff of music starting at measure 144, which is mostly empty.
- Xyl.:** A single staff of music starting at measure 144, with sparse rhythmic notes.
- Vib.:** A single staff of music starting at measure 144, which is empty.
- Trgl.:** A single staff of music starting at measure 144, which is empty.
- Cym.:** A single staff of music starting at measure 144, which is empty.
- W. Bl.:** A single staff of music starting at measure 144, which is empty.
- Chm.:** A single staff of music starting at measure 144, which is empty.
- S.Dr.:** A single staff of music starting at measure 144, which is empty.
- Timp.:** A single staff of music starting at measure 144, with sparse rhythmic notes.

Battle of Los Organos

32

148

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mf

Battle of Los Organos

Musical score for measures 152-156 of 'Battle of Los Organos'. The score includes parts for Acc. 1-4, Synth, Vln. I-II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one flat (B-flat major/D minor). The score features various dynamics including *mf*, *f*, and *ff*, and includes triplets and accents. The Timp. part shows a dynamic progression from *mf* to *f* to *ff*. The strings and woodwinds enter with triplets in measure 152. The percussion parts (S.Dr. and Timp.) are active throughout the measures, with S.Dr. playing a rhythmic pattern and Timp. playing a series of chords.

Battle of Los Organos

34

158

Acc. 1

Acc. 2

Acc. 3

Acc. 4

158

Synth

158

Vln. I

Vln. II

Vla.

Vc.

158

Bass

158

Glk.

158

Xyl.

Vib.

158

Trgl.

Cym.

W. Bl.

158

Chm.

158

S.Dr.

158

Timp.

Vertellen: Na een strijd van acht uren mesten de Hollanders afhouden.
Aan weerszijden waren veel doden en gewonden gevallen. Jol moest het verlies van zijn
beide vlagofficieren betreuren.

HOUTEBEEN

Score

17. De Verlatenen

John Franceschina

Andante lyrico $\text{♩} = 76$
mf

Tenor
Die met ons in de zelf-de kam-ers woon-den, — En met ons sam-en war-en dag en nacht, — Hun wang-en war-en zacht — en

Baritone
Die met ons in de zelf-de kam-ers woon-den, — En met ons sam-en war-en dag en nacht, — Hun wang-en war-en zacht — en

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

De Verlatenen

2

8

T
warm — aan de on-ze Zijn nu voor altijd van ons wegge - bracht. — Zij liggen er-gens in den grond ver - borg-en, — Ges - lot-en in een smal-le kist van hout, — Hun mond — werd star, het bloed —

B
warm — aan de on-ze Zijn nu voor altijd van ons wegge - bracht. — Zij liggen er-gens in den grond ver - borg-en, — Ges - lot-en in een smal-le kist van hout, — Hun mond — werd star, het bloed —

Acc. 1
mp *mf* *mp* *mf* *mp*

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

8

De Verlatenen

16

T
stol-de in hun oo-gen, Stijf zijn hun ving-ers en alls steen zoo koud. Wij lev-en verd-er, lach-en weer en prat-en. Wie van ons beid-en zijn het meest ver-lat-en? Wij

B
stol-de in hun oo-gen, Stijf zijn hun ving-ers en alls steen zoo koud. Wij lev-en verd-er, lach-en weer en prat-en. Wie van ons beid-en zijn het meest ver-lat-en? Wij

Acc. 1
mf *mp* *mf*

Acc. 2
mp *mf*

Acc. 3
mp *mf*

Acc. 4
mp *mf*

Synth

Vln. I
16

Vln. II

Vla.

Vc.

Bass
16

Glk.

Xyl.
16

Vib.
16

Trgl.
16

Cym.
16

W. Bl.
16

Chm.
16

S. Dr.
16

Timp.
16

De Verlatenen

4

The musical score is arranged in a standard orchestral format. At the top, the vocal parts for Tenor (T) and Bass (B) are shown with lyrics in Dutch. The lyrics are: "lev - en verd - er, lach - en weer en prat - en. ___ Wie van ons beid - en zijn het meest ver - lat - en? ___". Below the vocal parts are the four Accordion parts (Acc. 1-4), each with a treble clef. The Synth part consists of two staves. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all with their respective clefs. The Bass part is in the bass clef. The percussion section includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), and Wood Block (W. Bl.), all with a common time signature. The Chimes (Chm.) and Snare Drum (S.Dr.) parts are also included. The Timpani (Timp.) part is at the bottom. Dynamics markings such as *f*, *pp*, and *mf* are placed throughout the score to indicate volume changes. Rehearsal marks with the number 23 are present at the beginning of several staves.

Vertellen: Van de commissievaarders heft Houtebeen in het geheel geen steun ondervonden. Bij het begin van den strijd wendden zij naar twee koopvaarders, die op de vlucht waren gegaan en hebben zich van de lading meester gemaakt.

HOUTEBEEN

Score

18. Betrayal

John Franceschina

Vertellen: Hetzij uit lafheid, hetzij uit jaloezie, dat Jol met voorbijgaan van ouderen in rang tot admiral was benoemd, hebben zijn kapiteins zich aan den strijd onttrokken. In een ijlings bijengeroepen krijgsraad heft hij hun de huid volgescholden, zelfs den kapitein van het Wapen van Rotterdam met zijn commandostaf afgeranseld toen deze een tegenwerping maakte en hem van zijn commando ontheven. Volgens zijn instructive had hij het recht, "niet allen in hare maentgelden, maer ooc aenden livje te straffen, sonder aensien ofte eenige

Adagio ♩ = 76
ogluikange."

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Betrayal

2

Musical score for 'Betrayal', page 2, measures 13-20. The score includes staves for Acc. 1-4, Synth, Vln. I & II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The Vln. I part features a melodic line with a double bar line at measure 14 and a fermata at measure 15. The Vc. part includes a 'arco' marking at measure 18. The score is marked with a rehearsal sign '13' at the beginning of each staff.

Betrayal

3

21

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

pizz.

Detailed description: This page of a musical score, titled 'Betrayal', covers measures 21 through 24. The score is arranged for a large ensemble. The first four staves are for Accordion 1, 2, 3, and 4, all of which are silent (indicated by a horizontal line) throughout the measures. The Synthesizer part is also silent. The Violin I part features a melodic line starting in measure 21 with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted half note C5 in measure 22, and a more complex melodic phrase in measures 23 and 24. The Violin II part plays a rhythmic pattern of eighth notes in measure 21, followed by sixteenth notes in measures 22 and 23, and then rests in measure 24. The Viola part plays a similar rhythmic pattern of eighth notes in measure 21, followed by sixteenth notes in measures 22 and 23, and then rests in measure 24. The Violoncello part is silent in measures 21 and 22, then plays a single half note G2 in measure 23, and rests in measure 24. The Bass part is silent in measures 21 and 22, then plays a single half note G2 in measure 23, and rests in measure 24. The remaining instruments (Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbal, Wood Block, Chimes, Snare Drum, and Tom) are all silent throughout the entire passage. The time signature changes from 2/4 to 3/4 at the beginning of measure 21 and remains 3/4 for the rest of the page. A 'pizz.' (pizzicato) marking is present above the Cello staff in measure 24.

Betrayal

4

25

Acc. 1 *p*

Acc. 2 *p*

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

25

Glk.

25

Xyl.

Vib.

25

Trgl.

Cym.

W. Bl.

25

Chm.

25

S.Dr.

25

Timp.

Detailed description: This page of a musical score, titled 'Betrayal', shows measures 25 through 30. The score is for a large ensemble. The top section includes four Accordion parts (Acc. 1-4), a Synth part, and Violin parts (Vln. I and II). The middle section includes Viola (Vla.), Violoncello (Vc.), and Bass. The bottom section includes various percussion instruments: Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.). Measures 25-26 feature a complex rhythmic pattern in the Accordion parts, marked with a circled 'p' and a circled '25'. The Violin parts have melodic lines with slurs. The Viola and Violoncello parts have dense rhythmic accompaniment. The Bass part has a simple bass line. The percussion instruments are mostly silent, indicated by rests.

Betrayal

31

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mp

Vertellen: Thuisgekomen heft Houtebeen onmiddellijk raapport uitgebracht aan de Heeren XIX, de Staten-Generaal en den Prins en een aanklacht ingediend tegen de zes kapiteins, die zich "als poltroons hebben uyt de weech gehouden" en door hem waren afgezet. Een krijgsraad van twee gecommiteerden uit ieder college ter admiraliteit, die half Maart 1639 bijeenkwam, deed uitspraak in dit onverkwikkelijk process. Natuurlijk warden door de aangeklaagden ook beschuldigingen tegen den admiral ingebracht, maar Houtebeen is, nadat hij met de beklaagden was geconfronteerd en verhoord, geheel vrijuit gegaan, "omdat sich altijt wel had gequeten ende in groote reputatie was."

Betrayal

6

Musical score for measures 39-44 of the piece "Betrayal". The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is B-flat major (two flats). The score features various musical notations including dynamics (mp, arco), articulation (accents), and phrasing slurs. The woodwind and percussion parts are mostly silent in this section.

39

Acc. 1

Acc. 2

Acc. 3

Acc. 4

mp

Synth

Vln. I

Vln. II

Vla.

Vc.

arco

Bass

39

Glk.

39

Xyl.

Vib.

39

Trgl.

Cym.

W. Bl.

39

Chm.

39

S.Dr.

39

Timp.

Betrayal

This page of the musical score, titled "Betrayal", page 7, contains the following parts and markings:

- Acc. 1:** Treble clef, rests.
- Acc. 2:** Treble clef, rests.
- Acc. 3:** Treble clef, *fff* dynamic marking.
- Acc. 4:** Treble clef, *fff* dynamic marking.
- Synth:** Treble and Bass clefs, rests.
- Vln. I:** Treble clef, *fff mp* dynamic marking.
- Vln. II:** Treble clef, *fff p* dynamic marking.
- Vla.:** Alto clef, *fff p pizz.* dynamic marking.
- Vc.:** Bass clef, *fff mp* dynamic marking.
- Bass:** Bass clef, *fff p* dynamic marking.
- Glk.:** Treble clef, rests.
- Xyl.:** Treble clef, rests.
- Vib.:** Treble clef, rests.
- Trgl.:** Percussion, rests.
- Cym.:** Percussion, rests.
- W. Bl.:** Percussion, rests.
- Chm.:** Treble clef, rests.
- S.Dr.:** Percussion, rests.
- Timp.:** Bass clef, rests.

HOUTEBEEN

Score

19. Het Nageslacht

John Franceschina

Andante Semplice ♩ = 86

Tenor
Baritone
Accordion 1
Accordion 2
Accordion 3
Accordion 4
Synthesizer
Violin I
Violin II
Viola
Cello
Bass
Glockenspiel
Xylophone
Vibraphone
Triangle
Cymbals
Wood Blocks
Chimes
Snare Drum
Timpani

Hoe-vel-en die zich hier een naam ver - wien-ven — En droom-den van't op-stij-gen-de ges - licht, Wer-dèn niet een-zaam naar hun graf ge -

mf mp
mf mp
mf mp
mf mp
p
With Rubber Mallets

Het Nageslacht

2

8

T
bracht En war-en uit-ges-tor-ven eer zij stier-ven. —

B
Bin-nen hoe wein-ig jar-en zal wel-licht Mijn laat-ste klein-zoon vast-en in een kloos-ter, — Mijn

Acc. 1
mf

Acc. 2
mf

Acc. 3

Acc. 4
mf

Synth

Vln. I

Vln. II

Vla.
mf

Vc.
mf

Bass
mf

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Detailed description: This is a page of a musical score for the piece 'Het Nageslacht'. It features a vocal line with lyrics in Dutch and a large instrumental ensemble. The vocal parts (Tenor and Bass) have lyrics: 'bracht En war-en uit-ges-tor-ven eer zij stier-ven. —' and 'Bin-nen hoe wein-ig jar-en zal wel-licht Mijn laat-ste klein-zoon vast-en in een kloos-ter, — Mijn'. The instrumental parts include Accordion 1-4, Synthesizer, Violin I & II, Viola, Violoncello, Bass, Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Clarinet, Snare Drum, and Timpani. The score is in G major and 4/4 time. The page number '2' is at the top left. A rehearsal mark '8' is placed above the first measure of the vocal and instrumental staves.

Het Nageslacht

16

T

B

laat-ste klein-doch-ter als zie-ken - troos - ter — Ver - schrom-peld zijn in ein ste-ri-el-e plicht. Zou ik hen iest ver - wij - ten? — Wordt — een lev-en Niet door de drift der

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr.

Timp.

pppp *mf* *pppp*

pppp *mf* *pppp*

mf

mf

mf

mf

ppp *mf* *ppp*

mf

Het Nageslacht

4

25

T
va - deren gedre-ven? Won ik hen soms met te ver-moei - de gloed? — Zij zijn mijn kin - der - en: wan - neer zij fal-en Is het mijn zwak - heid,

B
va - deren gedre-ven? Won ik hen soms met te ver-moei - de gloed? — Zij zijn mijn kin - der - en: wan - neer zij fal-en Is het mijn zwak - heid,

Acc. 1
mf *mp* *mf*

Acc. 2
mf *mp* *mf*

Acc. 3
mf *mp* *mf*

Acc. 4

Synth

Vln. I

Vln. II

Vla.
mf

Vc.

Bass

Glk.
mf *mp* *mf*

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr.

Timp.

Het Nageslacht

6

The image displays a musical score for the piece 'Het Nageslacht'. The score is arranged in a vertical stack of staves, each labeled with an instrument or voice part. The instruments listed are: T (Tenor), B (Bass), Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth (Synthesizer), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), Bass, Glk. (Glockenspiel), Xyl. (Xylophone), Vib. (Vibraphone), Trgl. (Triangle), Cym. (Cymbal), W. Bl. (Wood Block), Chm. (Chimes), S.Dr. (Snare Drum), and Timp. (Tympani). Each staff begins with a treble clef and a key signature of one sharp (F#). The score is marked with a rehearsal sign '12' at the beginning of each staff. The notation consists of horizontal lines with various symbols, including rests and stems, indicating musical notation. The score is presented in a clean, black-and-white format.

Vertellen: Tijdens de Slag bij Duins in 1639 voerde hij als viceadmiraal van de Staatse vloot het bevel over een eskaker van zeven schepen, waarmee hij op last van Maarten Tromp onder meer de vluchtroute afgrendelde voor de noordelijke flank van de Spaanse Armada. Door de overwinning van de Nederlanders op deze vloot ging de hegemonie van de Spanjaarden op de Europese wateren voorgoed verloren. Daniël Heinsius schreef op de overwinning het gedicht Don Spek, waarin hij de spot drijft met de Spaanse bevelhebber Don Antonio de Oquendo, en ere en aantal Nederlandse Dons van eigen maaksel tegenover stelt:

HOUTEBEEN

Score

19A. Don Spek

John Franceschina

Scherzando $\text{♩} = 90$

Tenor
Baritone
Accordion 1
Accordion 2
Accordion 3
Accordion 4
Synthesizer
Violin I
Violin II
Viola
Cello
Bass
Glockenspiel
Xylophone
Vibraphone
Triangle
Cymbals
Wood Blocks
Chimes
Snare Drum
Timpani

De schep-en min als niet; ___ zijn Gal - li - oe - nen ber - gen! ___
De Zee was Don te klein; ___ ons man - nen wa - ren dwer - gen; ___ Den

f, *mf*, *mp*, *p*, *pizz.*, *arco*, *simile*

Don Spek

22

T. Die al - tijd op de zee de pij - pen aar - dig stel len Don Bank - er en Don Vijg met

B. zel - len, Don Keer - te koe, Don Jaap, Don Hou - te been was daar Don Bank - er en Don Vijg met

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth.

Vln. I

Vln. II

Vla. *simile*

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr.

Timp.

HOUTEBEEN

20. Hurricane

John Franceschina

Score

Vertellen: Den 10en Augustus bereikte de vloot Española. Bij het eiland La Vache nam men water, brandhout en versch fruit in en zette een week later koers naar Havana dat men, steeds buiten den wal blijvende, den 1en September bereikte. Den 2en September veroverde het schip Alkmaar een kleine bark van Florida met 45 zielen aan born, die over de schepen werden verdeeld, opdat zij het bericht van de aanwezigheid der Hollanders niet aan de Spanjaarden zouden overbrengen. Doch van den aanvang van het jaar 1640 was men op de Antillen reeds gewaarschuwd voor Houtebeen's komst, hoezeer de Hollanders den tocht ook geheim hadden gehouden.

Allegretto ♩. = 88

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Hurricane

28

Acc. 1 *mp* *mf* *mp*

Acc. 2 *mp* *mf* *mp*

Acc. 3 *mp* *mf* *mp*

Acc. 4 *p* *mf* *mp*

Synth

Vln. I *p* *f*_{pizz.}

Vln. II *p* *f*_{pizz.}

Vla. *p* *f*_{pizz.}

Vc. *p* *f*_{pizz.} *arco*

Bass *p* *f*

Glk.

Xyl. *mf* *mp*

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp. *p*

Hurricane

4

39

Acc. 1 *mp* *mf* *f*

Acc. 2 *mp* *mf* *f*

Acc. 3 *mp* *mf* *f*

Acc. 4 *mp* *mf* *f*

Synth

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Bass *mf* *f*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Hurricane

50

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mf

ff

mp

pizz.

f

Detailed description: This page of a musical score for 'Hurricane' features a variety of instruments. The top section includes four Accordion parts (Acc. 1-4) and a Synthesizer (Synth) part. The middle section contains Violin I and II, Viola, and Violoncello (Vc.). The bottom section includes Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Clarinet (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. It begins at measure 50. The Accordion parts have dynamic markings of *mf* and *ff*. The Violin and Viola parts have dynamic markings of *mf*, *ff*, and *mp*, with some notes marked *pizz.* (pizzicato). The Bass and Cymbal parts have dynamic markings of *mf*, *ff*, and *mp*. The Tom-tom part has a dynamic marking of *f* at the end of the page.

Hurricane

6

Musical score for 'Hurricane', page 6, measures 63-72. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one flat (B-flat major/D minor). The score features various dynamics such as *mp*, *mf*, *f*, and *argento*. A French Horn part is introduced in measure 70. The Timp part has a dynamic of *f* in measure 71. The S.Dr part has a dynamic of *mp* in measure 72.

Hurricane

Musical score for Hurricane, page 7. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is in 3/4 time and features various dynamics such as *f* and *p*. The page number 75 is indicated at the beginning of each staff.

Hurricane

103

Acc. 1 *mp* *mf*

Acc. 2 *mp* *mf*

Acc. 3 *mp* *mf*

Acc. 4 *mf*

Synth

Vln. I *mp* *pizz.* *mf* *arco*

Vln. II *mp* *pizz.* *mf* *arco*

Vla. *mp* *pizz.* *mf* *arco*

Vc. *mp* *f* *mf* *arco*

Bass *mp* *f* *mf*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp. *mf* *f*

Hurricane

10

Musical score for Hurricane, page 10, measures 117-126. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including notes, rests, dynamics (f), and articulation marks.

117

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

f

Hurricane

11

129

Acc. 1 *f* *mp*

Acc. 2 *f* *mp* *f*

Acc. 3 *f* *mp* *f*

Acc. 4 *f* *mp*

Synth *mf* *f*

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Bass *f* *mp* *f*

Glk.

Xyl. *mf*

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp. *mf*

Vertellen: In den nacht van den 11en September stak echter een hevige N.N.O.-storm op. Drie dagen lang hield het vaarweer aan en "see was seer onsteld." Lichthart wilde zelfs liever een landing wagen dan buiten in den storm te blijven en vroeg aan een der gevangen Spanjaarden: "Pater, als ik de haven van Havana binnenvaar, zullen zij mij dan genadig behandelen en lijfsbehoud schenken."

Hurricane

12

Musical score for Hurricane, page 12, measures 143-152. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is in 4/4 time and features various dynamics such as *mp*, *mf*, *ppp*, and *p*. The key signature has one flat (B-flat).

Measures 143-152:

- Acc. 1: Rest
- Acc. 2: Rest
- Acc. 3: Rest, then *mf* chord (D4, F4) at measure 150, followed by a half note G4.
- Acc. 4: *mp* eighth-note pattern starting at measure 143.
- Synth: *ppp* melody in the right hand, accompaniment in the left hand.
- Vln. I: *ppp* melody.
- Vln. II: *ppp* melody.
- Vla.: *ppp* melody.
- Vc.: *mp* eighth-note pattern.
- Bass: *mp* eighth-note pattern.
- Glk.: Rest
- Xyl.: Rest
- Vib.: Rest
- Trgl.: Rest
- Cym.: Rest
- W. Bl.: Rest
- Chm.: Rest, then *p* notes at measures 151 and 152.
- S.Dr.: Rest
- Timp.: *pp* chord at measure 143, then rest.

Hurricane

14

Musical score for Hurricane, page 14, measures 170-179. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The score is marked *mp* (mezzo-piano) and *p* (piano). The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including slurs, ties, and dynamic markings.

170

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mp

p

Hurricane

181

Acc. 1 *f*

Acc. 2 *f*

Acc. 3 *f*

Acc. 4 *f*

Synth *f*

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

Bass *f*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm. *f*

S.Dr. *f*

Timp. *f*

Hurricane

16

Musical score for Hurricane, page 16. The score is arranged in a system with 16 staves. The instruments and their parts are as follows:

- Acc. 1:** Treble clef, melodic line with accents and dynamics *ff* and *f*.
- Acc. 2:** Treble clef, melodic line with accents and dynamics *ff* and *f*.
- Acc. 3:** Treble clef, melodic line with accents and dynamics *ff* and *f*.
- Acc. 4:** Treble clef, rhythmic accompaniment with dynamics *ff* and *f*.
- Synth:** Grand staff (treble and bass clefs), accompaniment with dynamics *ff* and *f*.
- Vln. I:** Treble clef, melodic line with accents and dynamics *ff* and *f*.
- Vln. II:** Treble clef, melodic line with accents and dynamics *ff* and *f*.
- Vla.:** Bass clef, melodic line with accents and dynamics *ff* and *f*.
- Ve.:** Bass clef, melodic line with accents and dynamics *ff* and *f*.
- Bass:** Bass clef, rhythmic accompaniment with dynamics *ff* and *f*.
- Glk.:** Treble clef, rests.
- Xyl.:** Treble clef, rests.
- Vib.:** Treble clef, rests.
- Trgl.:** Percussion, rests.
- Cym.:** Percussion, rests.
- W. Bl.:** Percussion, rests.
- Chm.:** Treble clef, rhythmic accompaniment with dynamics *ff* and *f*.
- S.Dr.:** Percussion, rhythmic accompaniment with dynamics *ff* and *f*.
- Timp.:** Bass clef, rhythmic accompaniment with dynamics *ff* and *f*.

The score includes dynamic markings *ff* (fortissimo) and *f* (forte), and accents (>) throughout. The key signature is three sharps (F#, C#, G#).

Hurricane

204

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mf

f *mf*

Hurricane

18

Musical score for Hurricane, page 18, measures 215-224. The score is for a full orchestra and includes the following parts:

- Acc. 1
- Acc. 2
- Acc. 3
- Acc. 4
- Synth
- Vln. I
- Vln. II
- Vla.
- Ve.
- Bass
- Glk.
- Xyl.
- Vib.
- Trgl.
- Cym.
- W. Bl.
- Chm.
- S.Dr.
- Timp.

Measure 215 is marked with a rehearsal sign. The score includes performance instructions such as "Bellow Shake" for Acc. 3 and Acc. 4. The music is in a key signature of two sharps (D major) and a 4/4 time signature. The score is written for a full orchestra, including woodwinds, strings, and percussion.

Hurricane

20

Musical score for Hurricane, page 20, measures 235-244. The score is in G major (one sharp) and 4/4 time. It features a variety of instruments including Accordion (Acc. 1-4), Synthesizer (Synth), Violins (Vln. I, II), Viola (Vla.), Cello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Clarinet (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.).

Measures 235-244 are marked with a dynamic of *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). The string section (Vln. I, Vln. II, Vla., Vc.) is marked *arco* (arco). The percussion section (S.Dr., Timp.) features rhythmic patterns with accents. The woodwind section (Chm.) and brass section (Trgl., Cym., W. Bl.) are mostly silent in this passage.

Hurricane

21

Musical score for Hurricane, page 21, measures 245-254. The score is in G major (one sharp) and 4/4 time. It features a variety of instruments including Accordion (Acc. 1-4), Synthesizer (Synth), Violin (Vln. I, II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.).

Measures 245-254 show a complex arrangement with multiple parts. The Accordion parts (Acc. 1-4) and Violin I part (Vln. I) feature intricate melodic lines with triplets and slurs. The Violin II part (Vln. II) and Viola part (Vla.) provide harmonic support with sustained notes and slurs. The Violoncello part (Vc.) and Bass part play a steady, rhythmic accompaniment. The Synthesizer part (Synth) provides a textured background. The Percussion parts (Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp.) are mostly silent, with the Timpani part (Timp.) having a few notes in measures 253 and 254, marked with a forte (*f*) dynamic.

Hurricane

22

Musical score for Hurricane, page 22, measures 257-266. The score is in G major (one sharp) and 2/4 time. It features a variety of instruments including Accordion (Acc. 1-4), Synthesizer (Synth), Violin (Vln. I, II), Viola (Vla.), Violoncello (Vc.), Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Trigon (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.).

Measure 257: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. all begin with a *mp* dynamic. A large slur covers measures 257-266.

Measure 258: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. all increase to a *f* dynamic.

Measure 259: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 260: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 261: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 262: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 263: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 264: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 265: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Measure 266: Acc. 1, 2, 3, 4, Synth, Vln. I, II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., Timp. continue with a *f* dynamic.

Vertellen: Tegen middernach van den 13en September nam de wind, die gekrompen was om de N.W. eindelijk af, waardoor de schepen los van den wal konden komen.

Hurricane

Musical score for 'Hurricane', page 23, measures 268-271. The score includes parts for Acc. 1-4, Synth, Vln. I/II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mf*, *f*, *mp*, and *ff*. Performance markings include *pizz.*, *arco*, and *sarco*. The score shows a crescendo from measure 268 to 271, with a final *ff* dynamic and accents in the last measure.

HOUTEBEEN

Score

21. Holland

John Franceschina

Andante Espressivo $\text{♩} = 86$

Solo

Tenor
De weid-en en het wa-ter zijn nog sam-en en mol-ens wenk-en met een wijd ge - baar. Hier is dus Hol-land weer, en al-le nam - en

Baritone

Accordion 1

Accordion 2 *mf*

Accordion 3

Accordion 4

Synthesizer

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

Bass *mf*

Glockenspiel *mf*

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Holland

2

The musical score is arranged in a standard orchestral format. At the top, the vocal parts for Tenor (T) and Bass (B) are shown. The Tenor part includes Dutch lyrics: "klink-én ver-trou-w-der, in-ni-ger dan daar. Geen land ter we-reld heeft zo'n fris-se kleur van bon-te koei-en op de ui-ter - waarden, bloem-en en wang-en, bloe-sem-blan-ke gaar - den en". Below the vocal parts are four Accordion (Acc.) staves, each with dynamic markings of *mp* and *mf*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The woodwind section includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), and Trigon (Trgl.). The percussion section includes Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S. Dr.), and Timpani (Timp.). The score is written in a key signature of one flat and a 3/4 time signature.

Holland

4

25

T

heb ik hier zo lang met kun-nen zijn? Men zou dit wil-len schil-der-en, of een straa - tor-gel met ver-guld-sel moe - ten kop - en, de dor-pers lat-en dan-sen, en land-

B

25

Acc. 1

Acc. 2

Acc. 3

Acc. 4

mp

mp

Synth

Harp

Vln. I

Vln. II

Vla.

Vc.

Bass

25

Glk.

25

Xyl.

Vib.

25

Trgl.

Cym.

W. Bl.

25

Chm.

25

S.Dr.

25

Timp.

Holland

32 *rit.*

T
lop - en en maar zo'n beet - je zing - en voor zich heen. en maar zo'n beet - je zing - en voor zich heen.

B

Acc. 1 *f*

Acc. 2

Acc. 3 *f*

Acc. 4 *f*

Synth *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Bass *f*

Glk. *mf* *f*

Xyl.

Vib.

Trgl. 32

Cym. 32

W. Bl. 32

Chm. 32

S.Dr. 32

Timp. 32 *pp*

Detailed description: This is a page of a musical score for the piece 'Holland', page 5. It features a vocal line at the top with lyrics in Dutch: 'lop - en en maar zo'n beet - je zing - en voor zich heen. en maar zo'n beet - je zing - en voor zich heen.' The vocal line is marked with a *rit.* (ritardando) and a *pp* (pianissimo) dynamic. Below the vocal line are four accordion parts (Acc. 1-4) and a synth part, all marked with a *f* (forte) dynamic. The orchestral parts include Violins I and II, Viola, Violoncello, Bass, Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The orchestral parts are marked with various dynamics, including *f*, *mf*, and *pp*. The score is written in a key signature of two flats and a 4/4 time signature. The page number '5' is in the top right corner.

HOUTEBEEN

Score

22. Sailing to Havana

John Franceschina

Vertellen: Jol miste zeven van zijn schepen, waarvan er vier op de kust van Cuba zijn gestrand. **Con Moto** ♩ = 142

The score is for a 7/4 time piece. The first four measures are mostly rests for all instruments. The music begins in the fifth measure. The seven accordions play a complex, layered melody. Accordion 2 starts with a melodic line marked *mp*. Accordions 4, 5, 6, and 7 play a rhythmic accompaniment of eighth notes, marked *Legato*. The Bass line provides a steady eighth-note accompaniment, also marked *Legato*. The Synthesizer and other percussion instruments (Violin I, Violin II, Viola, Cello, Xylophone, Triangle, Cymbals, Temple Blocks, Bass Drum, Snare Drum, Timpani) are silent throughout the first four measures.

Sailing to Havana

2

This musical score is for the second page of the piece "Sailing to Havana". It features a variety of instruments and parts:

- Acc. 1:** Treble clef, starting with a fermata and a circled "5" above the staff. It features a melodic line with a slur and a *p* dynamic marking.
- Acc. 2:** Treble clef, featuring a melodic line with a slur and a *p* dynamic marking.
- Acc. 3:** Treble clef, featuring a melodic line with a slur.
- Acc. 4:** Treble clef, featuring a rhythmic line with eighth notes and rests.
- Acc. 5:** Treble clef, featuring a rhythmic line with eighth notes and rests.
- Acc. 6:** Treble clef, featuring a rhythmic line with eighth notes and rests.
- Acc. 7:** Treble clef, featuring a rhythmic line with eighth notes and rests.
- Synth:** Grand staff (treble and bass clefs), featuring a melodic line with a slur and a circled "5" above the staff.
- Vn. I:** Treble clef, featuring a melodic line with a slur and a circled "5" above the staff.
- Vn. II:** Treble clef, featuring a melodic line with a slur and a circled "5" above the staff.
- Vla.:** Alto clef, featuring a melodic line with a slur and a circled "5" above the staff.
- Ve.:** Bass clef, featuring a melodic line with a slur and a circled "5" above the staff.
- Acc. Bs.:** Bass clef, featuring a rhythmic line with eighth notes and rests.
- Xyl.:** Treble clef, featuring a melodic line with a slur and a circled "5" above the staff.
- Trgl.:** Percussion, featuring a rhythmic line with a circled "5" above the staff.
- Cym.:** Percussion, featuring a rhythmic line with a circled "5" above the staff.
- T. Bl.:** Percussion, featuring a rhythmic line with a circled "5" above the staff.
- B. Dr.:** Percussion, featuring a rhythmic line with a circled "5" above the staff.
- S. Dr.:** Percussion, featuring a rhythmic line with a circled "5" above the staff.
- Timp.:** Percussion, featuring a rhythmic line with a circled "5" above the staff.

Sailing to Havana

3

Acc. 1 *mp*

Acc. 2 *mp*

Acc. 3

Acc. 4 *p*

Acc. 5 *p*

Acc. 6 *p*

Acc. 7 *p*

Synth

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs. *p*

Xyl.

Trgl.

Cym. *mp*

T. Bl.

B. Dr.

S. Dr.

Timp.

Vertellen: De Spanjaarden hebben zich van het geschut, de munitie en het scheepsmateriaal meester gemaakt en de bemanning gevangen genomen. De drie andere schepen zijn het Out Bahamakanaal uitgedreven. Hun pogingen om op te werken naar de vloot hadden geen success en omdat een der schepen "soo olijck" bleek te zijn, besloten zij dat dit lekkie schip inplaats van naar Pernambuco, zooals Jol's instructive had gelast, naar het vaderland zou zeilen, in de hoop behouden thuis te komen. Met de rest van de vloot kruiste Jol voor Havana.

Sailing to Havana

4

This musical score is for the piece "Sailing to Havana" and is marked with the number "4". The score is arranged for a large ensemble, including seven accordions, a synthesizer, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four measures. The first measure begins with a double bar line and a repeat sign. The second measure contains a circled cross symbol. The third measure contains a circled omega symbol. The fourth measure contains a circled sigma symbol. The accordion parts (Acc. 1-7) are the most active, with Acc. 1 and 3 playing a rhythmic pattern of eighth notes, and Acc. 2, 4, 5, 6, and 7 playing various rhythmic patterns. The string parts (Vn. I, Vn. II, Vla., Vc., Acc. Bs.) are mostly silent, with some rhythmic patterns in the bassoon and cello parts. The percussion parts (Xyl., Trgl., Cym., T. Bl., B. Dr., S. Dr., Timp.) are mostly silent, with some rhythmic patterns in the xylophone and triangle parts. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo).

Acc. 1 *mf* *pp*

Acc. 2 *mf* *pp*

Acc. 3 *mf* *pp*

Acc. 4 *mf* *pp*

Acc. 5 *mf* *pp*

Acc. 6 *mf* *pp*

Acc. 7 *mf* *pp*

Synth

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs.

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp.

Sailing to Havana

14

Acc. 1 *mf* *f* 3 3

Acc. 2 *f* 3 3 3

Acc. 3 *mf* *f* 3 3

Acc. 4 *mf*

Acc. 5 *mf*

Acc. 6 *mf*

Acc. 7 *mf*

Synth

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs. *mf*

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr. 14

S. Dr.

Timp. 14

Sailing to Havana

21

Acc. 1 *f*

Acc. 2 *f*

Acc. 3 *f*

Acc. 4 *mf*

Acc. 5 *mf*

Acc. 6 *mf*

Acc. 7 *mf*

Synth *ppp* Harp

Vn. I

Vn. II

Vla.

Ve.

Acc. Bs. *mf*

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp. *mf*

Detailed description: This page of a musical score for 'Sailing to Havana' (page 7) features a variety of instruments. The top section includes seven Accordion parts (Acc. 1-7) and a Synth part with a Harp texture. The middle section contains staves for Violin I and II, Viola, and Violoncello, all of which are currently silent. The bottom section includes Bass Accordion, Xylophone, Triangle, Cymbal, Tom-tom (T. Bl.), Snare Drum (S. Dr.), and Timpani. The score is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It begins at measure 21. The Accordion parts feature melodic lines with triplets and dynamic markings of *f* and *mf*. The Synth part has a *ppp* dynamic and a Harp-like texture. The Bass Accordion part has a *mf* dynamic and a rhythmic pattern. The Percussion parts (Xyl., Trgl., Cym., T. Bl., S. Dr., Timp.) are mostly silent, with the Timpani part having a *mf* dynamic and a rhythmic pattern of triplets.

Sailing to Havana

This page of the musical score for "Sailing to Havana" includes the following parts and markings:

- Acc. 1:** Treble clef, starts with a *f* dynamic. Features a melodic line with triplets and a fermata.
- Acc. 2:** Treble clef, starts with a *mf* dynamic. Features a bass line with triplets and a fermata.
- Acc. 3:** Treble clef, starts with a *f* dynamic. Features a melodic line with triplets and a fermata.
- Acc. 4:** Treble clef, rhythmic accompaniment.
- Acc. 5:** Treble clef, rhythmic accompaniment.
- Acc. 6:** Treble clef, rhythmic accompaniment.
- Acc. 7:** Treble clef, rhythmic accompaniment.
- Synth:** Grand staff (treble and bass clefs), provides harmonic support with chords and bass lines.
- Vn. I, Vn. II, Vla., Vc.:** String and woodwind parts, all are silent on this page.
- Acc. Bs.:** Bass clef, rhythmic accompaniment.
- Xyl.:** Treble clef, rhythmic accompaniment.
- Trgl.:** Treble clef, rhythmic accompaniment.
- Cym.:** Treble clef, starts with a *mp* dynamic, features a single note with a fermata.
- T. Bl., B. Dr.:** Percussion parts, all are silent on this page.
- S. Dr.:** Percussion part, silent on this page.
- Timp.:** Bass clef, starts with a *mf* dynamic, features a triplet pattern.

Sailing to Havana

10

This page of the musical score, titled "Sailing to Havana", contains measures 31 through 33. The score is arranged for a large ensemble, including seven accordions, a synthesizer, and various percussion instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a mix of melodic lines and rhythmic accompaniment. The accordion parts (Acc. 1-7) play a variety of textures, including triplets and eighth-note patterns. The synthesizer (Synth) provides a harmonic accompaniment with chords and moving lines. The percussion section includes a bass drum (B. Dr.), snare drum (S. Dr.), xylophone (Xyl.), and timpani (Timp.), all playing rhythmic patterns that support the overall feel of the piece. The strings (Vn. I, Vn. II, Vla., Vc.) are currently silent in this section. The score is marked with a "31" at the beginning of each system, indicating the measure number.

Sailing to Havana

34 *Andante* ♩ = 90

Acc. 1 *ff*

Acc. 2 *ff*

Acc. 3 *ff* *mf*

Acc. 4 *ff* *mp*

Acc. 5 *ff* *p*

Acc. 6 *ff*

Acc. 7 *ff*

Synth *ff* *p*

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs.

Xyl. *ff*

Trgl. *ff*

Cym. *ff*

T. Bl.

B. Dr.

S. Dr.

Timp. *ff*

Sailing to Havana

12

This page of the musical score, numbered 12, features the following instruments and parts:

- Acc. 1, 2, 3, 4, 5, 6, 7:** Seven different accordion parts. Acc. 4, 5, and 6 contain melodic lines with slurs and accents. Acc. 7 has a rhythmic accompaniment with slurs.
- Synth:** A synthesizer part with a treble and bass clef, featuring block chords and a rhythmic bass line.
- Vn. I, Vn. II:** Violin I and Violin II parts, both currently silent.
- Vla.:** Viola part, currently silent.
- Ve.:** Violoncello part, currently silent.
- Acc. Bs.:** Accordion Bass part with a bass clef, featuring a simple bass line.
- Xyl., Trgl., Cym., T. Bl., B. Dr., S. Dr., Timp.:** Percussion parts, all currently silent.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *pp*. The page number '12' is located at the top left, and the title 'Sailing to Havana' is centered at the top.

HOUTEBEEN

Score

23. Havana

John Franceschina

Tango Andante ♩ = 88

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Guitar

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Finger cymbals

Triangle

Cymbals

Claves

Wood Blocks

Chimes

Castanets

Snare Drum

Timpani

Havana

2

8

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

8

Timp.

Detailed description: This is a page of a musical score for the piece 'Havana', page 2. The score is arranged for a large ensemble. At the top, there are four Accordion parts (Acc. 1-4). Below them is a Synthesizer part (Synth) with two staves. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Bass. The percussion section includes Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbals (Cym.), Wood Block (W. Bl.), Chimes (Chm.), Snare Drum (S.Dr.), and Timpani (Timp.). The score begins with a rehearsal mark '8' at the start of the first measure. The music is written in a key with one sharp (F#) and a 2/4 time signature. The Accordion parts feature melodic lines with slurs and ties. The Synthesizer part provides a harmonic accompaniment with chords and moving lines. The string parts have various rhythmic patterns, including eighth and sixteenth notes. The percussion parts include a steady eighth-note pattern for the Triangle, a wood block pattern for the Wood Block, and a snare drum pattern for the Snare Drum. The Timpani part is mostly silent, indicated by a long dash.

Havana

4

Musical score for Havana, page 4. The score includes parts for Accordion (Acc. 1-4), Synthesizer (Synth), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Bass (Vc.), Bass (Bass), Glockenspiel (Glk.), Xylophone (Xyl.), Vibraphone (Vib.), Triangle (Trgl.), Cymbal (Cym.), Wood Block (W. Bl.), Clarinet (Chm.), Snare Drum (S.Dr.), and Tom-tom (Timp.).

Measure 23 is marked with *mp* (mezzo-piano) for the Accordion, Synthesizer, and Bass parts. The Violin I, II, and Viola parts are marked with *mf* (mezzo-forte) in the later measures of the page.

Havana

31

Acc. 1 *f*

Acc. 2 *f*

Acc. 3 *f* *mf*

Acc. 4 *f* *mf*

Synth *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mp* *f* *mf*

Vla. *f* *mp* *f* *mf*

Vc. *mf* *f*

Bass *mf* *f*

Glk.

Xyl.

Vib.

Trgl. *f*

Cym.

W. Bl.

Chm.

S.Dr. *f* To Snare drum

Timp.

Havana

46

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

pp

pp

pizz.

pizz.

pizz.

mf

mf

Snare drum

mf

Detailed description: This is a page of a musical score for the piece 'Havana', page 7. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Accordion 1, Accordion 2, Accordion 3, Accordion 4, Synthesizer, Violin I, Violin II, Viola, Violoncello, Bass, Glockenspiel, Xylophone, Vibraphone, Triangle, Cymbals, Wood Block, Chimes, Snare Drum, and Timpani. The music begins at measure 46. The Accordion parts feature melodic lines with slurs and dynamics of *pp*. The Synthesizer part has a rhythmic accompaniment. The Violin, Viola, and Xylophone parts have a pizzicato (*pizz.*) instruction at the end of the page. The Snare Drum part has a *mf* dynamic and a box around the text 'Snare drum'. The Timpani part has a *mf* dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Boutade

4

29

T. *Ont - vang het na - jaar - swee van uw ver - koud - en zoon!*

B. *een - den groot en klein, in al - ler - lei fat - soen - en, Ont - vang het na - jaar - swee van uw ver - koud - en zoon!* Uw

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth. *f* French Horn

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Bass *f*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr.

Timp.

Detailed description: This is a page of a musical score for the piece 'Boutade'. It features a vocal line with tenors (T.) and basses (B.) and a full orchestral accompaniment. The vocal parts have lyrics in Dutch. The orchestration includes four acoustic guitars (Acc. 1-4), a French horn, two violins (Vln. I and II), a viola (Vla.), a violinist (Vc.), a bassist (Bass), a glockenspiel (Glk.), xylophone (Xyl.), vibraphone (Vib.), triangle (Trgl.), cymbals (Cym.), wood blocks (W. Bl.), chimes (Chm.), snare drum (S. Dr.), and timpani (Timp.). The score is in 2/4 time and has a key signature of one sharp (F#). The page number '4' is at the top left, and the measure number '29' is at the top left of the first staff. Dynamics like 'f' (forte) are indicated throughout the score.

HOUTEBEEN

Score

25. Sao Thome

John Franceschina

Adagio $\text{♩} = 90$

Accordion 1 *mp* *mf*

Accordion 2 *mp* *mf*

Accordion 3 *mp*

Accordion 4 *mp*

Synthesizer

Violin I

Violin II

Viola

Cello *mp*

Bass *mp*

Glockenspiel

Xylophone

Vibraphone *mp* *f* Motor on. Soft mallets

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani *pp*

Sao Thome

2

6

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

mf

Sao Thome

3

12

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc.

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

p

mp

mf

pizz

p

Sao Thome

4

Musical score for Sao Thome, measures 17-20. The score includes parts for Acc. 1, Acc. 2, Acc. 3, Acc. 4, Synth, Vln. I, Vln. II, Vla., Vc., Bass, Glk., Xyl., Vib., Trgl., Cym., W. Bl., Chm., S.Dr., and Timp. The music features complex rhythmic patterns and dynamic markings such as *f* and *mf*.

Sao Thome

21

Acc. 1 *mp* *mf* *f*

Acc. 2 *p* *mp* *f*

Acc. 3 *mp* *f*

Acc. 4 *p* *mp*

Synth

Vln. I

Vln. II

Vla.

Vc. *arco* *p* *mp* *mf* *pizz.*

Bass *mp* *mf*

Glk.

Xyl.

Vib. *mp* * * * * *

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Vertellen: Op 30 Mei 1641 voer Jol vanuit Nederlands Brazilië naar Afrika en veroverde daar de stad Luanda en het eiland Sao Tomé op de Portugezen. Daarmee had het handelsimperium van de West-Indische Compagnie zijn grootste omvang bereikt. Jol zelf echter overleed kort na de verovering op 31 Oktober 1641, te Sao Tomé aan malaria.

Sao Thome

6

26

Acc. 1 *ppp*

Acc. 2 *ppp*

Acc. 3 *ppp*

Acc. 4

Synth

Vln. I

Vln. II

Vla.

Vc. *ppp*

Bass *ppp*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Sao Thome

29

Acc. 1 *mf*

Acc. 2 *mp* *mf*

Acc. 3 *mp* *mf*

Acc. 4 *p* *mf*

Synth *mp* *f*

Vln. I *p* *mf*

Vln. II *pp* *mf*

Vla. *ppp* *mf*

Vc. *pppp* *mf*

Bass

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp.

Sao Thome

8

31

Acc. 1 *ppp* *mf*

Acc. 2 *pppp* *mf*

Acc. 3 *pppp* *mf*

Acc. 4 *pppp* *mf*

Synth *ppp*

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp* *mf*

Bass *pppp* *mf*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S.Dr.

Timp. *pppp*

HOUTEBEEN

Score

26. Na Mijn Dood

John Franceschina

Andante Espressivo $\text{♩} = 90$

Solo

Tenor

Baritone

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer

Violin I

Violin II

Viola

Cello

Bass

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Stroo - i uit mijn as voor al - le win - den, dat wat mijn lich - aam - was de weg kan vin - den, de weg kan vin - den naar

mp

mp

mp

The score is written for a large ensemble. The vocal parts (Tenor and Baritone) have lyrics in Dutch. The instrumental parts include four accordions, a synthesizer with a harp patch, and a full percussion section. The tempo is marked 'Andante Espressivo' with a quarter note equal to 90 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into measures, with some measures containing rests for certain instruments.

Na Mijn Dood

2

The musical score is arranged in a standard orchestral format. It includes a vocal line for Tenor (T) and Bass (B), four Accordion parts (Acc. 1-4), a Synth part, and a string section consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The woodwind section includes Flute (Flk.), Clarinet (Cyl.), Bassoon (W. Bl.), and Saxophone (S. Dr.). The percussion section includes Triangle (Trgl.), Cymbal (Cym.), Snare Drum (S. Dr.), and Tom-tom (Timp.). The vocal line features the lyrics: "al - les wat het eens be - mind - e, naar ___ wolk en zee en zich". The score includes various musical notations such as dynamics (mp), articulation (pizz.), and performance markings (14).

Vertellen: Jol onderscheidde zich door zijn weergaloze moed, zijn grote bekwaamheid als navigator en zijn menswaardige behandeling van krijgsgevangenen.

Na Mijn Dood

T
 B
 Acc. 1
 Acc. 2
 Acc. 3
 Acc. 4
 Synth
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass
 Glk.
 Xyl.
 Vib.
 Trgl.
 Cym.
 W. Bl.
 Chm.
 S. Dr.
 Timp.

29
 daar - mee - - - - - ver - bind - en.

mf *pp* *pp mp* *pp mp*

Vertellen: Jarenlang heft Jol of Houtebeen, zooals hij werd genoemd, "omdat d'eene been in een scheepsgevecht verloren hebbende, op een houte soo wel gingh, dat men het qualijck konde mercken ende soo rap selver sloop was als andere die haar beyde beenen hebben", in dienst van de Campagnie gevaren.

HOUTEBEEN

Score

27. Melancholia

John Franceschina

Andante ♩ = 120

Tenor
Als men ten laat - ste heeft ge - vod-en Waar heel de ziel naar smacht, — Dan ist te laat, de dag verz - wonden, Reeds valt de

Baritone

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Synthesizer
mp *subito p* *mp* *subito p*

Violin I
mp *subito p* *mp* *subito p*

Violin II
mp *subito p* *mp* *subito p*

Viola
mp *subito p* *mp* *subito p*

Cello
mp *subito p* *mp* *subito p*

Bass
mp *subito p* *mp* *subito p*

Glockenspiel

Xylophone

Vibraphone

Triangle

Cymbals

Wood Blocks

Chimes

Snare Drum

Timpani

Melancholia

2

17

T
nacht. — Alst klee d ons past, is het ver - slet-en, Als men het boek kent, is het uit, Als men het lev - en komt te wet-en, Dan valt het scherm dat al - les

B

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Synth
mp *p*

Vln. I
mp *p*

Vln. II
mp *p*

Vla.
mp *p*

Vc.
mp *p*

Bass
mp *p*

Glk.

Xyl.

Vib.

Trgl.

Cym.

W. Bl.

Chm.

S. Dr.

Timp.

Melancholia

3

34 *rit.*
T. sluit. Dan valt het scherm dat al - les sluit.
B.
Acc. 1
Acc. 2
Acc. 3
Acc. 4
Synth. *mp*
Vln. I *mp*
Vln. II *mp*
Vla. *mp*
Vc. *mp*
Bass *mp*
Glk.
Xyl.
Vib.
Trgl.
Cym.
W. Bl.
Chm.
S. Dr.
Timp.

Vertellen: In Scheveningen is een straat naar hem vernoemd. Eén van zijn afstammelingen noemde zijn bedrijf naar Cornelis Jol. Ergens in de hemel Jol en zijn matrozen dans.

HOUTEBEEN

Score

28. Epilogue

John Franceschina

Vivo ♩ = 160

Accordion 1

Accordion 2

Accordion 3

Accordion 4

Accordion 5

Accordion 6

Accordion 7

Synthesizer

Orchestra Hit

Violin I

Violin II

Viola

Cello

Bass

Xylophone

Triangle

Cymbals

Temple Blocks

Bass Drum

Snare Drum

Timpani

Epilogue

2

This musical score is for the piece "Epilogue" and is marked with the number "2". The score is written in the key of D major (two sharps) and 4/4 time. It features a variety of instruments:

- Acc. 1:** Treble clef, mostly rests.
- Acc. 2:** Treble clef, melodic line with accents and dynamics *f* and *mf*.
- Acc. 3:** Treble clef, melodic line with accents and dynamics *f*.
- Acc. 4:** Treble clef, rhythmic accompaniment.
- Acc. 5:** Treble clef, rhythmic accompaniment.
- Acc. 6:** Treble clef, rhythmic accompaniment with dynamics *f* and *mf*.
- Acc. 7:** Treble clef, rhythmic accompaniment with dynamics *f* and *mf*.
- Synth:** Treble and Bass clefs, includes a "Harp" section with a dynamic *f*.
- Vn. I:** Treble clef, melodic line with dynamics *mf*.
- Vn. II:** Treble clef, melodic line with dynamics *mf*.
- Vla.:** Bass clef, melodic line with dynamics *mf*.
- Vc.:** Bass clef, rhythmic accompaniment with dynamics *f* and *mf*.
- Acc. Bs.:** Bass clef, rhythmic accompaniment with dynamics *f* and *mf*.
- Xyl.:** Treble clef, rhythmic accompaniment with dynamics *f* and *mf*.
- Trgl.:** Percussion, rhythmic accompaniment with dynamics *mf*.
- Cym.:** Percussion, rhythmic accompaniment with dynamics *mf*.
- T. Bl.:** Percussion, mostly rests.
- B. Dr.:** Percussion, mostly rests.
- S. Dr.:** Percussion, rhythmic accompaniment with dynamics *mp*.
- Timp.:** Bass clef, rhythmic accompaniment with dynamics *mp* and *mf*.

Epilogue

16

Acc. 1 *mf*

Acc. 2

Acc. 3

Acc. 4 *mf*

Acc. 5 *mf*

Acc. 6

Acc. 7

Synth *f* Flute

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs

Xyl.

Trgl. *mf*

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp. *mf*

Epilogue

This musical score page, titled "Epilogue" and numbered "5", contains the following instruments and parts:

- Acc. 1:** Treble clef, melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*, *mp*.
- Acc. 2:** Treble clef, accompaniment with dynamics *mf*.
- Acc. 3:** Treble clef, accompaniment with dynamics *mf*.
- Acc. 4:** Treble clef, accompaniment with dynamics *f*, *mf*.
- Acc. 5:** Treble clef, accompaniment with dynamics *f*, *mf*.
- Acc. 6:** Treble clef, accompaniment with dynamics *f*, *mf*.
- Acc. 7:** Treble clef, accompaniment with dynamics *f*, *mf*.
- Synth:** Grand staff (treble and bass clefs), mostly rests.
- Vn. I:** Treble clef, mostly rests.
- Vn. II:** Treble clef, mostly rests.
- Vla.:** Bass clef, mostly rests.
- Vc.:** Bass clef, accompaniment with dynamics *f*, *mf*.
- Acc. Bs.:** Bass clef, accompaniment with dynamics *f*, *mf*.
- Xyl.:** Treble clef, mostly rests.
- Trgl.:** Percussion, mostly rests.
- Cym.:** Percussion, mostly rests.
- T. Bl.:** Percussion, mostly rests.
- B. Dr.:** Percussion, mostly rests.
- S. Dr.:** Percussion, mostly rests.
- Timp.:** Bass clef, mostly rests.

The score includes various musical notations such as dynamics (*mf*, *f*, *mp*), articulation marks (accents), and repeat signs. The key signature is three sharps (F#, C#, G#).

Epilogue

6

This musical score is for the 'Epilogue' section, starting at measure 37. It features a variety of instruments and dynamic markings. The Accordion parts (Acc. 1-7) are the most prominent, with Acc. 1 playing a melodic line and the others providing harmonic support. The Synth part includes an 'Orchestra Hit' at measure 37. The string section (Violins I & II, Viola, Violoncello) and Percussion (Xylophone, Trigon, Cymbals, Tom Tom, Snare Drum, Timpani) provide a rhythmic and textural foundation. Dynamic markings range from *pp* (pianissimo) to *f* (forte), with some parts reaching *mf* (mezzo-forte). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature.

Epilogue

This musical score page, titled "Epilogue" and numbered "7", contains the following instruments and parts:

- Acc. 1:** Treble clef, mostly rests with some notes in the final measures.
- Acc. 2:** Treble clef, playing a rhythmic pattern with accents and dynamics *f* and *mf*.
- Acc. 3:** Treble clef, playing a rhythmic pattern with accents and dynamics *f* and *mf*.
- Acc. 4:** Treble clef, playing a rhythmic pattern with accents and dynamics *f*.
- Acc. 5:** Treble clef, playing a rhythmic pattern with accents and dynamics *f*.
- Acc. 6:** Treble clef, playing a rhythmic pattern with accents and dynamics *mf*.
- Acc. 7:** Treble clef, playing a rhythmic pattern with accents and dynamics *mf*.
- Synth:** Treble and Bass clefs, with a "Harp" section in the treble part, playing sustained notes with dynamics *mf*.
- Vn. I:** Treble clef, mostly rests.
- Vn. II:** Treble clef, mostly rests.
- Vla.:** Bass clef, mostly rests.
- Vc.:** Bass clef, playing a rhythmic pattern with accents and dynamics *mf*.
- Acc. Bs.:** Bass clef, playing a rhythmic pattern with accents and dynamics *mf*.
- Xyl.:** Treble clef, playing a rhythmic pattern with accents and dynamics *f* and *mf*.
- Trgl.:** Percussion, playing a rhythmic pattern with accents and dynamics *mf*.
- Cym.:** Percussion, mostly rests.
- T. Bl.:** Percussion, mostly rests.
- B. Dr.:** Percussion, mostly rests.
- S. Dr.:** Percussion, playing a rhythmic pattern with accents and dynamics *mf*.
- Timp.:** Bass clef, playing a rhythmic pattern with accents and dynamics *mf*.

Epilogue

8

51

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Acc. 6

Acc. 7

Synth

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs.

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp.

f

f

f

f

f

f

f

Flute

f

mf

mf

mf

f

mf

mf

Epilogue

10

66

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Acc. 5

Acc. 6

Acc. 7

Synth

Orchestra Hit

Vn. I

Vn. II

Vla.

Vc.

Acc. Bs.

Xyl.

Trgl.

Cym.

T. Bl.

B. Dr.

S. Dr.

Timp.

f

Detailed description: This page of a musical score, titled 'Epilogue', is numbered '10' in the top left. It features a variety of instruments. The top section includes seven Accordion parts (Acc. 1-7) and a Synth part. The Synth part has a box labeled 'Orchestra Hit' and a dynamic marking of *f*. Below these are the string sections: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Bassoon (Acc. Bs.). The bottom section includes Xylophone (Xyl.), Triangle (Trgl.), Cymbal (Cym.), Trombone (T. Bl.), Bass Drum (B. Dr.), Snare Drum (S. Dr.), and Timpani (Timp.). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. It begins at measure 66. The music is characterized by a strong, driving rhythm, with many notes marked with accents and dynamic markings of *f* (forte). The Accordion parts feature complex, rhythmic patterns, while the strings provide a steady accompaniment. The percussion instruments, including the Xylophone, Triangle, and Snare Drum, contribute to the overall rhythmic texture. The Synth part provides a sharp, percussive sound that mimics an orchestra hit.

