

micah

nmp 092005-1

a decidedly divine dance suite

for oboe, english horn, and string orchestra

for lora snow & bill baker

scott micah
2005

score

nmp

the naragon music press

score

a decidedly divine dance suite

[oboe, english horn, and string orchestra]
to bill baker and lora snow

i sanctus and fandango

scott micah
(ascap)

sanctus:
Slow ♩ = 60

fandango:
fast ♩ = 120

obo
English Horn
Violin 1
Violin 2
viola
violoncello
contrabass
ob.
eng. hn.
vln. 1
vln. 2
vln.
vc.
cb.

Musical score for measures 18-24. The score includes parts for oboe (ob.), English horn (eng. hn.), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The key signature is B-flat major. The oboe part begins at measure 18. Dynamics include *f*, *cresc.*, and *molto f*. There are also *V* markings above the violin and viola staves.

Musical score for measures 25-31. The score includes parts for oboe (ob.), English horn (eng. hn.), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The key signature is B-flat major. Measure 25 is marked with a box containing the number 25. Dynamics include *f*, *mf*, and *f*. There are also *V* markings above the violin and viola staves.

33

ob. *f*

eng. hn. *f*

vln. 1 *f* *cresc.* *molto f*

vln. 2 *f* *cresc.* *molto f*

vla. *f*

vc. *f*

cb. *f*

40

42

ob. *f* *mf dolce* *f dolce* *dim.*

eng. hn. *f* *mf dolce*

vln. 1 *f* *mp dolce* *p*

vln. 2 *f* *mp dolce* *p*

vla. *mp dolce* *p*

vc. *mp dolce* *p*

cb. *mp dolce* *p*

51

ob. *mp* *mf dolce*

eng. hn. *mf* *mf dolce* *mp*

vln. 1 *mf* *mf dolce* *mf*

vln. 2 *mf dolce* *mp*

vla. *mf dolce* *mp* *f* *mp* *f*

vc. *mf dolce* *mp*

cb. *mf dolce* *mp*

Detailed description: This block contains the musical score for measures 49 through 57. The score is for a full orchestra. The woodwinds (oboe and English horn) and strings (violins, violas, violas, cellos, and double basses) are all active. The oboe part starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) with a *dolce* marking. The English horn plays a melodic line with dynamics ranging from mezzo-forte (*mf*) to mezzo-piano (*mp*). The violins and violas have various dynamics including *mf*, *mf dolce*, and *mp*. The violas have a crescendo leading to a forte (*f*) dynamic. The cellos and double basses provide a steady accompaniment with dynamics of *mf dolce* and *mp*.

63

ob. *f* *dim.* *mp cresc. poco a poco*

eng. hn. *f* *mp cresc. poco a poco*

vln. 1 *cresc.* *f* *dim.* *p*

vln. 2 *cresc.* *f* *dim.*

vla. *mp* *f* *dim.* *p*

vc. *f* *dim.* *p*

cb. *p*

Detailed description: This block contains the musical score for measures 58 through 62. The score continues with the same orchestration. The oboe part features a forte (*f*) dynamic followed by a decrescendo (*dim.*) and then a mezzo-piano (*mp*) dynamic with a *cresc. poco a poco* marking. The English horn also has a forte (*f*) dynamic followed by a decrescendo and then a mezzo-piano (*mp*) dynamic with a *cresc. poco a poco* marking. The violins and violas have dynamics of *cresc.*, *f*, *dim.*, and *p*. The cellos and double basses have dynamics of *f* and *p*.

65

67

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

mp cresc.

f

f

f

f

f

f

72

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

mp

mf

f

f

f

f

f

score

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

cresc.

f

f

fz

fz

ii viking veil dance

andante misterioso $\text{♩} = 72$

oboe *pp* *espressivo* *subito ppp* *pp*

viola *pp*

violoncello *pp*

contrabasso *pp*

91 *mf* *rubato* *tempo* 96 *pp*

vln. 1 *col legno* *pp*

vln. 2 *col legno* *pp*

vla. *pp*

vc. *pp*

cb. *pp*

97 *p* *pp* *mf* *cresc.* *f* *pp*

vln. 1 *col legno* *pp*

vln. 2 *col legno* *pp*

vla. *pp*

vc. *pp*

cb. *pp*

eng. hn. ¹⁰³ 105 *ppp*

vln. 2 normale *ppp*

vla.

vc.

cb.

ob. 108 *pp* *rubato* *dim.*

eng. hn.

vln. 1 *col legno* *pp* arco *pppp*

vln. 2 *col legno* *pp* arco *pppp*

vla.

vc.

cb.

pppp

iii charleston

quick charleston ♩ = 180

117

English Horn

Violin 1

Violin 2

viola

violoncello

contrabass

125

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

128

133

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

f *mp* *f* *poco dim.*

f *mf* *f* *poco dim.*

f *f* *poco dim.*

f *f* *poco dim.*

f *f* *pizz.* *f* *poco dim.*

136

141

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

mf

f *mp*

f *mp* *mf*

f *mp*

f *mp* *arco* *mp*

149

ob. *mf*

eng. hn. *mf*

vln. 1 *mf* *f* *mf*

vln. 2 *mf* *f*

vla. *mf*

vc. *mf*

cb. *mf* *mp*

Detailed description: This system of musical notation covers measures 149 through 156. The oboe part begins with a melodic line marked *mf*. The English horn part enters in measure 150 with a similar melodic line, also marked *mf*. The violin 1 part has a dynamic range from *mf* to *f* and back to *mf*. The violin 2 part starts at *mf* and reaches *f* in measure 155. The viola part remains at *mf*. The violoncello part is marked *mf*. The double bass part starts at *mf* and changes to *mp* in measure 154.

157

ob. *f* *f* *pp*

eng. hn. *f*

vln. 1 *f* *mp* *f*

vln. 2 *f*

vla. *f*

vc. *f*

cb. *f* *pizz.*

Detailed description: This system of musical notation covers measures 157 through 164. The oboe part starts with a melodic line marked *f*, continues with *f* in measure 158, and then drops to *pp* in measure 159. The English horn part enters in measure 158 with a melodic line marked *f*. The violin 1 part starts at *f*, changes to *mp* in measure 159, and returns to *f* in measure 160. The violin 2 part is marked *f*. The viola part is marked *f*. The violoncello part is marked *f*. The double bass part is marked *f* and includes a *pizz.* (pizzicato) instruction in measure 160.

165

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

z molto f

cresc.

ff

p

cresc.

arco

p

cresc.

173

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

f

f

f

f

div. a 3

unis

f

f

178

ob. *dim.* *pp* *mp*

eng. hn. *pp* *poco cresc.*

vln. 1 *dim.* *pp* *poco cresc.*

vln. 2 *pp* *pp* *poco cresc.* *mp* *still mp*

vla. *dim.* *pp* *poco cresc.* *mp*

vc. *pp* *poco cresc.* *mp*

cb. *pizz.* *pp* *poco cresc.* *arco* *mp*

186

ob. *mp* *mf cresc.* *ff* *sf*

eng. hn. *f* *mf cresc.* *ff*

vln. 1 *mp* *mp* *mf cresc.* *ff* *sf*

vln. 2 *mf cresc.* *ff* *sf*

vla. *mf cresc.* *ff*

vc. *mf cresc.* *ff*

cb. *mf cresc.* *ff* *sf*

iv funny hats

The Conductor pulls out a hat that was previously hidden and puts it on. Members of the orchestra may snicker or giggle and even point, but after a few moments the third chair viola puts on a hat. Slowly, one by one each member of the orchestra puts on a hat. Players are left to their own creativity as to what type of hat and how it may be hidden, but the more outlandish the hat and the sillier the location of hiding the better. Finally the English horn player puts on his or her hat. This entire process should be drawn out to cover two or three minutes! At last the oboe player shakes his or head in amazement (disgust?) and leaves the stage only to return with the most ridiculous hat imaginable. The hat should be as large and gaudy as possible and can be decorated with as many items as the oboe player deems inappropriate! The oboe player with the grandest flourish bows deeply or curtsys and the orchestra members all politely applaud. When the clapping has stopped, everyone takes their hat off, looks at it, and then puts it on backwards for the next movement.

v rap

hard driving rock $\text{♩} = 72$

oboe
English Horn
Violin 1
Violin 2
viola
violoncello
contrabass

honking and monotonous
f
honking and monotonous
f
pizz.
f
pizz.
f
pizz.
ff
pizz.
f
pizz.
f
simile
mf

198

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

f *mf* *f* *mf*

204

202

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

f *mf dolce* *mf dolce* *f* *mp more gently* *mp more gently* *mp more gently* *f* *mp more gently*

206 208

ob. *f*

eng. hn. *f*

vln. 1 *cresc.* *ff* *mf*

vln. 2 *cresc.* *ff* *mf*

vla. *cresc.* *ff* *mf*

vc. *cresc.* *ff* *mf*

cb. *cresc.* *ff* *mf*

Detailed description: This system of musical notation covers measures 206 to 208. It features six staves: Oboe (ob.), English Horn (eng. hn.), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), and Cello/Double Bass (vc./cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a minor mode. Measures 206 and 207 show a gradual increase in volume, marked with 'cresc.'. Measure 208 begins with a forte (*f*) dynamic and includes a dynamic shift to mezzo-forte (*mf*) for the strings. A large, semi-transparent watermark 'FOR PRACTICE ONLY' is overlaid on the score.

210 213

ob. *mf dolce*

eng. hn. *f dolce*

vln. 1 *mf dolce*

vln. 2 *mf dolce*

vla. *mf dolce*

vc. *mf dolce*

cb. *mf dolce*

Detailed description: This system of musical notation covers measures 210 to 213. It features the same six staves as the previous system. The key signature and time signature remain the same. Measures 210 and 211 continue the melodic lines from the previous system. Measure 212 shows a change in dynamics, with the oboe and English horn moving to mezzo-forte (*mf*) and the strings to a softer dynamic. Measure 213 concludes the system with a 'dolce' (softly) marking. A large, semi-transparent watermark 'FOR PRACTICE ONLY' is overlaid on the score.

217

ob. *f*

eng. hn. *f*

vln. 1 *cresc.* *ff* *f*

vln. 2 *cresc.* *ff* *f*

vla. *cresc.* *ff* *f*

vc. *cresc.* *ff* *f*

cb. *cresc.* *ff* *f*

ob. *cresc. poco a poco*

eng. hn. *cresc. poco a poco*

vln. 1 *cresc. poco a poco*

vln. 2 *cresc. poco a poco*

vla. *cresc. poco a poco*

vc. *cresc. poco a poco*

cb. *cresc. poco a poco*

222

ob. *ff* spoken "yo"

eng. hn. *ff* "yo"

vln. 1 *ff*

vln. 2 *ff*

vla. *ff*

vc. *ff*

cb. *ff*

you may take your hats off and put them under your chair

vi hula

The English horn player may don a grass skirt for this mvt.

226 Relaxed $\text{♩} = 77$ 230

eng. hn.

vln. 1

vln. 2

vc.

cb.

2 soli arco *mf*

plac.

tutti pizz. *p*

1/2 pizz. 1/2 arco divisi a 4. *mp*

pizz. *mp*

pizz. *mp*

233 238

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

sing (turn and face audience while swaying to one side)

pizz. *p*

arco *mf*

eng. hn. ²⁴⁰ 246

vln. 1 *sing (turn and face audience while swaying to the other side)*

vln. 2 *arco div. mp*

vla.

vc.

cb.

ob. ²⁴⁷

eng. hn. *mp*

vln. 1 *arco div. mp*

vln. 2 *1/2 pizz., 1/2 arco p*

vla. *p*

vc. *p*

cb. *p*

254

ob. *f* *f* *dim.* *mp*

eng. hn. *f* *dim.* *mp*

vl. 1 *f dolore* *f espressivo* *dim.* *mp*

vl. 2 1/2 pizz., 1/2 arco *mf*

vla. *pizz.* *mp* *arco* *mp* 3

vc. *mf*

cb. *mf*

260

262

ob.

eng. hn. *mp*

vl. 1 *sing* *arco* *mp* *3 soli* *p*

vl. 2 *mp*

vla. *mp*

vc.

cb.

vii polka
with fuga de valse
final sanctus, and grand finale

dramatically **polka** $\text{♩} = 179$

oboe *mf*

English Horn *mf*

Violin 1 *f* *mp*

Violin 2 *f* *mp*

viola *f* *mp*

violoncello *f*

contrabass *f* *mf*

277 **278**

ob. *cresc.* *f dim.* *mp*

eng. hn. *mf* absolutely convinced that you are on the right beat

vln. 1

vln. 2

vla. *mf*

vc. *mf*

cb.

281

286

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

mf

dim.

p

288

294

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

mf

mp

absolutely convinced that you are in the right key

poco accel. e cresc. poco a poco

295

ob. *mf*

eng. hn. *mf*

vln. 1

vln. 2

vla. last chair solo *ff* tutti

vc.

cb.

Detailed description: This system contains measures 295 through 302. The woodwinds (oboe and English horn) play a melodic line with a dynamic marking of *mf*. The strings (violins, violas, violas, cellos, and double basses) provide harmonic support. The viola part includes a 'last chair solo' section starting at measure 295 and a 'tutti' section starting at measure 300. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

302

303

ob. *mf*

eng. hn. *mf*

vln. 1

vln. 2

vla.

vc.

cb.

Detailed description: This system contains measures 302 through 309. The woodwinds continue their melodic line. The strings maintain their harmonic accompaniment. The key signature changes to two sharps (F#, C#) at measure 303. The time signature remains 4/4.

309 **311**

ob. *sempre cresc.*

eng. hn.

vln. 1 *ff*

vln. 2

vla.

vc.

cb.

316 **318**

ob. *fff* *f*

eng. hn. *f*

vln. 1

vln. 2 *mf* *mf*

vla. *ff* *f* *mf*

vc.

cb.

g.p.
conductor raps baton
on stand four times

327 fuga de valse

eng. hn. 322

vln. 1

vln. 2

vla.

vc.

cb.

tempo I ♩=♩

eng. hn. 328

vln. 1 (viennese style waltz) *p*

vln. 2 (viennese style waltz) *p*

vla. *mp* *cresc.*

vc. *p* *mf* *mp* *cresc.*

cb. *p* *mp* *cresc.*

340

ob. *f* *mf* *cresc. poco a poco* *mp*

eng. hn. *mf* *cresc. poco a poco* *mp*

vln. 1 normale *f* *mf* *mp*

vln. 2 normale *mp* *mp*

vla. *mp* *mp*

vc. *mf* *mf*

cb. *mf* *mf*

Detailed description: This block contains the musical score for measures 339 to 348. It features six staves: oboe, English horn, violin 1, violin 2, viola, and cello. The key signature is one flat (B-flat major or D minor). The oboe and English horn parts start with a forte (*f*) dynamic and gradually increase to mezzo-forte (*mf*) and then mezzo-piano (*mp*) through a *cresc. poco a poco* (crescendo poco a poco) marking. The violin 1 part starts with a forte (*f*) dynamic and moves to *mp*. The violin 2 part starts with a mezzo-piano (*mp*) dynamic. The viola part starts with a mezzo-piano (*mp*) dynamic. The cello and double bass parts start with a mezzo-forte (*mf*) dynamic. A box labeled '340' is placed above the oboe staff at the beginning of the section.

349 352 358

ob. *mf* *cresc. poco a poco* *ff*

eng. hn. *mf*

vln. 1 *cresc. poco a poco* *mf* *f*

vln. 2 *cresc. poco a poco* *f*

vla. *cresc. poco a poco*

vc. *cresc. poco a poco* *f*

cb. *cresc. poco a poco* *f*

Detailed description: This block contains the musical score for measures 349 to 358. It features the same six staves as the previous block. The oboe part starts with a mezzo-forte (*mf*) dynamic and increases to fortissimo (*ff*) through a *cresc. poco a poco* marking. The English horn part remains at a mezzo-forte (*mf*) dynamic. The violin 1 part starts with a *cresc. poco a poco* marking, moves to *mf*, and then to forte (*f*). The violin 2 part starts with a *cresc. poco a poco* marking and moves to forte (*f*). The viola part continues with a *cresc. poco a poco* marking. The cello and double bass parts start with a *cresc. poco a poco* marking and move to forte (*f*). Boxes labeled '349', '352', and '358' are placed above the oboe staff at the beginning, middle, and end of the section respectively.

359

vln. 1

vln. 2

vla.

vc.

cb.

cresc. poco a poco

ff

f

cresc. poco a poco

ff

f

cresc. poco a poco

ff

ff

ff

cresc. poco a poco

ff

368

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

376 grand finale

f dolce

f dolce

mf dolce

mf dolce

mf dolce

mf dolce

mf dolce

379 *rap* **383**

ob. *ff*

eng. hn. *f dolce*

vln. 1 *f dolce*

vln. 2 *fandango* *f* *mf*

vla. *rap* *mf* *mf*

vc. *rap* *mf* *mf*

cb.

386 **388**

ob. *ff*

eng. hn.

vln. 1

vln. 2 *IV* *rap* *mf*

vla. *fandango* *f dolce*

vc. *mf*

cb.

393 399

ob.

eng. hn. *mf* *espressivo* *cresc. poco a poco*

vln. 1 *mf* *espressivo* *cresc. poco a poco*

vln. 2 *mf* *espressivo* *charleston* *mf*

vla. *mp* *charleston* *mf* *mp* *cresc. poco a poco*

vc. *mp* *charleston* *mf* *mp* *cresc. poco a poco*

cb. *mp* *mp* *cresc. poco a poco*

401 becoming in one

ob. *mf* *cresc. poco a poco*

eng. hn.

vln. 1

vln. 2 *cresc. poco a poco*

vla. *cresc. poco a poco*

vc. *cresc. poco a poco*

cb. *viking veil dance*

SCORE

416 in one

409

ob. *f* *f dolce*

eng. hn. *ff*

vl. 1 *ff* *mp dolce*

vl. 2 *ff* *p dolce*

vla. *ff* *p dolce*

vc. *ff*

cb. *ff* *p dolce*

418

ob. *f dolce*

eng. hn. *mf dolce*

vl. 1 *mp dolce* *mf*

vl. 2

vla. "polka"

vc. "viking veil dance" *mf*

cb. *mf*

428

ob. *mf* *f* "polka"

eng. hn.

vln. 1

vln. 2

vla.

vc. *mf sonore* "viking veil dance"

cb. *mf* *mf sonore* "viking veil dance"

438

ob.

eng. hn. *mf* *cresc. poco a poco* *sempre cresc.*

vln. 1 *mf* *cresc. poco a poco* *sempre cresc.*

vln. 2 *cresc. poco a poco* *sempre cresc.*

vla. *cresc. poco a poco* *sempre cresc.*

vc. *cresc. poco a poco* *sempre cresc.*

cb. *cresc. poco a poco* *sempre cresc.*

final sanctus

455 in two ♩ = ♩

448

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

mf

ff

mf

ff

ff

ff

ff

ff

ff

divisi a 3

f *espressivo*

divisi a 3

ff *espressivo*

divisi a 3

ff *espressivo*

divisi a 2

ff *espressivo*

ff *espressivo*

ff *espressivo*

456

ob.

eng. hn.

vln. 1

vln. 2

vla.

vc.

cb.

cresc.

461 grand finale

ob. *f* *ff* *f* *ff*

eng. hn. *f* *ff* *f* *ff*

vln. 1 unis *ff* *f* *ff* *f*

vln. 2 unis *ff* *f* *ff* *f*

vln. 2 unis *ff* *f* *ff* *f*

vc. unis *ff* *f* *ff* *f*

cb. *ff* *f* *ff* *f*

div. a 3 "fandango"

"fandango"

div. a 2

ob. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

eng. hn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

vln. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

vln. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

vln. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

vc. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

cb. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

molto accelerando to end

468

ob. *f* *cresc.* *ff*

eng. hn. *mf cresc.* *ff*

vln. 1 *f* *f* *f* *f* *f* *f* *ff* *fff*

vln. 2 *f* *f* *f* *f* *f* *f* *ff* *fff*

vla. *f* *ff* *fff*

vc. *ff* *fff*

cb. *fff*

'viking veil dance'

Detailed description: This page of a musical score covers measures 468 to 472. The score is for a full orchestra. The woodwind section includes Oboe (ob.) and English Horn (eng. hn.). The string section includes Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 468 starts with a dynamic of *f* and a *cresc.* marking. The oboe and English horn play a melodic line. The strings provide a rhythmic accompaniment. In measure 470, the viola has a solo section titled "'viking veil dance'" with a dynamic of *ff*. The score concludes in measure 472 with a *fff* dynamic.

ABOUT THE COMPOSER Unabashedly tonal and delightfully anachronistic, the music of American composer Scott Michal combines lyric, harmonic and rhythmic ingenuity with exceptional craftsmanship in a unique stylistic manner that remains true to the spirit of the great masters. Neo-classic in form and tonality, innovative and original in content, Scott's music is always fun to listen to, and fun to perform. Rooted in his own experiences as a professional cellist and pianist, Scott is a performer's composer. Playing cello in the Columbus Symphony for 13 seasons, and accompanying and conducting great musicians from around the world, Scott has been immersed in music-making nearly all of his life. The son and grandson of piano teachers, he has devoted much of his life to teaching, constantly seeking innovative ways to share his deep love of music with his students. His music is performed by orchestras and musicians throughout the world. Scott's music is available from Hal Leonard, Willis Music, ALRY, Dramatic Publishing and his own company, Naragon Music Press. His website, scottmichal.com has streaming audio clips of many of his works, and information on purchasing or renting his music.



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