

THE ROOTS AND LEAVES MARCH

dedicated to the Luxembourg American Cultural Society, 2012

Luxembourg American Anthem

by Daniel Heuschen

conductor Harmonie Municipale Echternach

oeuvre commandée par



a.s.b.l. Luxembourg

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Iwwer 70.000 Lëtzebuurger hunn hirt Land zwëscht 1845 an dem éischte Weltkrich verlooss, fir en neit Liewen am amerikanesche Midwest unzefänken. D'Rees gong absëns an d'Staaten: Minnesota, Iowa, Illinois, Wisconsin. Politesch an economesch Krisen, Chômage, kannerreich Familien, Gestreits beim Deelen awer och lackeleg Versprieche vum den Auswanderungsagenturen hunn zou engem eenzegen Exodus gefouert.

Hir Nokommen – haut an der 5. a 6. Generatioun – hunn d'Heemecht net vergiess an hunn sech a Veräiner zesummefonnt fir Stambeem, awer och fir kulturell Relatiounen opliewen ze loossen. So hunn d'„Luxembourg American Cultural Society“ dohannen an d'„Roots and Leaves Society“ bei eis sech zesummegegoen, fir am Joer 2010, e Kulturzentrum an e Musée zou „New Luxembourg“ anzeweien. Déi nei Siedlong läit 6 Meilen nördlich vu Port Washington, am Staat Wisconsin.

E stoole Baam, mat 150 Blieder, op deenen d'Biller vun Auswanderer ze gesi sin, empfänkt d'Visiteuren am Viirraum vum Musée. Dat soll bedeiten, datt d'Wurzelen am lëtzebuurger Buedem stéichen an d'Blieder sech an Amerika entfaalt hun. – Sou wéi e Villchen op engem Baam sétzt fir ze sangen, esou schaaft elo déi nei Marschmusek aus der majestéiticher Kroun vum Baam.

Dem Komponist Daniel Heuschen, Dirigent vun der Echternacher Stadmusek, ass en harmonescht Zesummespill vu lëtzebuergeschen an amerikaneschen Melodien gelongen. Sou fänkt dat neit Stéck un mat „Gëff mer eng Beess fir mat op d'Reess“ vum Dicks (1823 - 1891) a wiesselt dann zum Lidd „Zu Arel op der Knippchen“. Déi éischt Auswanderer, waren aus dem Arelerlaund, déi nach als Lëtzebuurger gebuer, awer 1839 Belsch gouwen. Aus deer Geegend sin der vill no Amerika ausgewandert. – De Mëtteleed vum Museksstéck ass eng Eegekompositioun vum Daniel. Hei kann een sech viirstellen wéi eis Leit zu New York ukommen: viirséchteg an zabbeleg, awer déif beandrockt däuchen si an de Rhythmus vum John Philippe Sousa (1854 - 1932) sénger Musek an. Am léschten Deel gëtt d'20. Joerhonnert mam Bill Haley (1925-1981) séngem „The Saints Rock'n Roll“ dokumentéiert. Déi fréier Awanderer mat Wurzelen am Ländchen sin iwwerdeems Bierger vum groussen Amerika gin.



Between 1845 and the First World War more than 70,000 Luxembourgers left their country to start a new life in the American Midwest. They mostly settled in the states of Minnesota, Iowa, Illinois and Wisconsin. European political turmoil and a deep economic crisis caused by barren soil, joblessness, high birth rate and inheritance disputes, combined with the seductive promises made by immigration agencies and created an unprecedented exodus.

The 5th and 6th generation-descendants of these immigrants have not forgotten their country of origin. They formed an association for the purpose of rekindling family ties and cultural relations with Europe. Subsequently, the “Luxembourg American Cultural Society” and the “Roots and Leaves Society” in Luxembourg joined forces and, in 2010, they created a cultural center and a museum in the town of New Luxembourg, 6 miles north of Port Washington in the State of Wisconsin.

In the entrance hall of the museum visitors are welcomed by a tree bearing 150 leaves. The tree is made out of metal and its leaves bear the pictures of Luxembourgish immigrants. The roots represent the birth and development in Luxembourg and the leaves the new growth overseas. Music emanates from the crown of this majestic tree. It evokes the song of birds and spreads throughout the museum.

Daniel Heuschen, director of the “Music Association in Echternach”, succeeded in composing a harmonious blend of Luxembourgish and American melodies. His musical presentation begins with “Give me a kiss to take on my journey” by Luxembourgish poet and musician Dicks (1823 - 1891) and continues with the song “On a small hill in Arlon”. The first immigrants were Luxembourgers born in Arlon who became Belgian citizens in 1839. A large number of them immigrated to the United States. The musical presentation continues with a very successful creation by Daniel. It evokes the immigrants' arrival in New York; their curiosity, the initial hesitancy but above all their amazement upon discovering the world metropolis. This sentiment is conveyed by the musical exuberance of John Phillippe Sousa (1854 - 1932). In conclusion, “The Saints Rock'n Roll” by Bill Haley (1925 - 1981) manages to beautifully immerse us in the 20th century. The descendants of those Luxembourgish immigrants have since acquired American citizenship.

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Allegretto moderato ♩ = 112

by Daniel Heuschen

"Geff mer eng Beess, fir mat op d'Reess, Der Scholdschein" DICKS

2 3 4 5 6 7 8

The musical score is arranged in a standard orchestral format with 18 staves. The instruments are listed on the left side of each staff. The score is in 2/4 time and B-flat major. The key signature has two flats (B-flat and E-flat). The tempo is Allegretto moderato with a metronome marking of 112. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The percussion part includes mallets and a snare drum. The woodwind section includes piccolo, flute, oboe, bassoon, clarinet in B-flat 1, 2, and 3, alto clarinet in E-flat, and bass clarinet. The brass section includes trumpet in B-flat 1, 2, and 3, horn in F 1 and 2, 3 and 4, trombone 1, 2, and 3, baritone, and tuba. The score is divided into measures 2 through 8.

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

A. Sax.
1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Bar.

Tba.

Perc.

Mallets

One

Xylo

Zu Arel op der Knippchen

27

1.

2.

30

31

32

33

34

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

A. Sax. 1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Bar.

Tba.

Perc.

Mallets

pp

pp

p

p

pp

mf

p

mf

mf

mf

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 + 3 *f*

Alto Cl. *f*

B. Cl. *f*

A. Sax. 1 + 2 *f*

T. Sax. *mf*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 + 3 *f*

Hn. 1 + 2 *mf*

Hn. 3 + 4 *mf*

Tbn. 1 *mf*

Tbn. 2 + 3 *mf*

Bar. *mf*

Tba. *mf*

Perc. *mf*

Mallets *mf*

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 + 3 *mf*

Alto Cl. *mf*

B. Cl. *mf*

A. Sax. 1 + 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 + 3 *mf*

Hn. 1 + 2 *mf*

Hn. 3 + 4 *mf*

Tbn. 1 *mf*

Tbn. 2 + 3 *mf*

Bar. *mf*

Tba. *mf*

Perc. *mp*

Mallets *mp*

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. The page is numbered 6 at the top left. The score covers measures 44 to 52. Measure 47 is highlighted with a box. The score is divided into two systems: measures 44-47 and measures 48-52. The first system (measures 44-47) has a first ending bracket over measures 44-46 and a second ending bracket over measures 47-48. The second system (measures 48-52) continues the music. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 + 3 (Cl. 2 + 3), Alto Clarinet (Alto Cl.), Bass Clarinet (B. Cl.), Alto Saxophone 1 + 2 (A. Sax. 1 + 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 + 3 (Tpt. 2 + 3), Horn 1 + 2 (Hn. 1 + 2), Horn 3 + 4 (Hn. 3 + 4), Trombone 1 (Tbn. 1), Trombone 2 + 3 (Tbn. 2 + 3), Baritone (Bar.), Tuba (Tba.), Percussion (Perc.), and Mallets. The dynamic marking *mf* (mezzo-forte) is used for most instruments, and *mp* (mezzo-piano) is used for Percussion and Mallets. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

53 54 **55** 56 57 58 59 60 61

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

A. Sax. 1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Bar.

Tba.

Perc. *solo*

Mallets

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

A. Sax. 1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Bar.

Tba.

Perc.

Mallets

Roots & Leaves Theme

71

72

73

74

75

76

77

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

A. Sax.
1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Bar.

Tba.

Perc.

Mallets

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

A. Sax.
1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1

Tbn. 2 + 3

Bar.

Tba.

Perc.

Mallets

Musical score for a symphony orchestra, measures 78-84. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (1, 2+3, Alto, Bass), Saxophones (Alto, Tenor, Bass), Trumpets (1, 2+3), Horns (1+2, 3+4), Trombones (1, 2+3), Baritone, Tuba, Percussion, and Mallets. The key signature is B-flat major (two flats). The percussion part features a consistent rhythmic pattern of eighth notes.