

Nocturne for Nine Players

by

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Nocturne for Nine Players

A Dissertation Musical Composition

Presented to

The Faculty of the Graduate School of Arts and Sciences

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Department of Music

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Doctor of Philosophy

by

Stanley M. Hoffman

12/92

Nocturne for Nine Players

Instrumentation

2 Flutes (2nd Flute doubles on Alto Flute)

Oboe doubling on English Horn

B \flat Clarinet doubling on Bass Clarinet

Bassoon

2 Horns in F

Harp (harmonics sound one octave higher than written)

Percussion

Bass Drum, 3 Suspended Cymbals (low, medium, and high),

Glockenspiel (sounding 2 octaves higher than written),

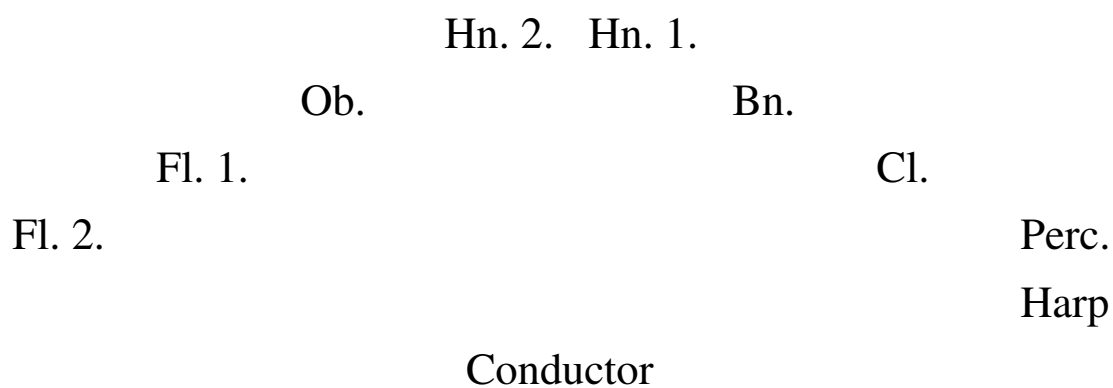
Snare Drum (snare always off), Vibraphone (motor always off)

Performance note: accidentals carry through the bar in the same range.

duration ca. 20 minutes

Nocturne for Nine Players

Suggested Seating Arrangement



Nocturne for Nine Players

Stanley M. Hoffman

(Score in C)

Adagio ♩=60

The score is for a piece in C major, Adagio, with a tempo of 60 beats per minute. The time signature changes from 4/4 to 3/4 and back to 4/4. The Oboe/English Horn part features a solo with expressive markings: *p* <> in the first measure, *mp* in the second, and *mf* in the third. The Oboe/English Horn part includes a triplet in the fourth measure. The Harp part has a chord sequence: D C Bb Eb Fb G# A. The Percussion part is marked with 'Vib., motor off always, 3 yarn beaters'. The score is for nine players: Flute 1, Flute 2/Alto Flute, Oboe/English Horn, Bb Clarinet/Bass Clarinet, Bassoon, Horn 1, Horn 2, Harp, and Percussion.

5

Fl. 1. *solì, dolce* *p* 3

Fl. 2. *solì, Fl. dolce* *p* 3

E. H. *f* 3 *mf* 3 *mp* 3 *p* 3

B. Cl.

Bn. *p*

Hn. 1.

Hn. 2.

Harp *mf* *mp*

Perc.

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Fl. 1. *solo, espr.* **10** *f* *mp*

Fl. 2. *p* *mf* *mp*

E. H. *p* *mf* *mp* take Ob.

B. Cl. *p* *mf* *mp*

Bn. *p* *mf* *mp*

Hn. 1. *mp* *soli, espr.*

Hn. 2. *mp* *soli, espr.*

Harp *Ab mp* *Db* *f* *D4* *mf* *Db*

Perc.

poco rit. -----

Fl. 1. *mp* *mf* *< f > mf*

Fl. 2. *mp* *mf* *< f > mf* *f*

Ob. *solo, molto espr.* *mf* *< f > mf* *f*

B. Cl. *mf* *f* *p*

Bn. *mf* *f*

Hn. 1. *mp* *mf*

Hn. 2. *mp* *mf*

Harp *f* *ff* *mf*
D# F# G# A#

Perc. (Vib.) *mf* *mp*

Ped. Ped.



a tempo (♩=60)

15

Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

(Vib.)

(Ped.)

pp

p ma con intensita

mp

pp

p ma con intensita

mp

pp

p ma con intensita

take E. H.

p ma con intensita

(*p*)

p ma con intensita

mp

pp ma con intensita

< *p*

pp ma con intensita

< *p*

mp

D \sharp C B \flat E \flat F G \flat A \flat

2 yarn beaters

pp

p mp

♩ = ♩ *accel.*

Fl. 1. *soli* *mf dim. poco a poco* 3 5 5

Fl. 2. *soli* *mf dim. poco a poco* 3 5 5

E. H.

B. Cl.

Bn. *mp* *p* 3

Hn. 1. *mp* *p* 3

Hn. 2. *mp* *p* 3

Harp

Perc. (Vib.) *mf* *mp* 3 3 to med. Sus. Cym. 1 yarn beater

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20

Andante ♩=90

Fl. 1. (dim.) *ppp*

Fl. 2. (dim.) *pp*

E. H. *E. H. solo, dolce* *p* take Ob. *ppp*

B. Cl.

Bn.

Hn. 1. *solo, dolce* *pp*

Hn. 2.

Harp *mp dolce*

Perc. med. Sus. Cym. *l.v.* to Vib. (1 yarn beater) *pp*

The musical score is for a 3/4 time signature, Andante tempo (♩=90). It features seven staves: Flute 1, Flute 2, English Horn, Bass Clarinet, Bassoon, Horn 1, and Horn 2. The Harp and Percussion parts are also included. The score contains various dynamics such as *ppp*, *pp*, *p*, *mp*, and *pp*, along with performance instructions like *(dim.)*, *solo, dolce*, and *take Ob.*. A large watermark 'Copying is illegal' is overlaid on the page.

25

Fl. 1. *solo, espr.*
p *pp*

Fl. 2.

Ob. *solo, espr.* take E. H.
p

B. Cl. *solo*
p *pp*

Bn. *solo*
p

Hn. 1.

Hn. 2.

Harp A#

Perc.

♩. = 60

30

Fl. 1. *p*

Fl. 2. *p*

E. H. *E. H. solo mp*

B. Cl. *solo mp*

Bn.

Hn. 1. *pp < p > pp (pp)*

Hn. 2. *pp < p > pp (pp)*

Harp *D C B E♭ F# G♭ A#*

Perc.

Fl. 1. *(p)* *riten.*

Fl. 2. *(p)*

E. H. *solo* *(mp)* 3

B. Cl.

Bn.

Hn. 1. *p* *pp* *(pp)* 5 *(pp)*

Hn. 2. *p* *pp* *(pp)* 5 *(pp)*

Harp

Perc. *Vib. solo* *p* Ped. to small Sus. Cym. 1 yarn beater

a tempo (♩=90)

35

Fl. 1.

Fl. 2. *p*

E. H. *p*

B. Cl. *p* *poco agitato* *mf* 3 3

Bn. *poco agitato* *mp* 3 3 *(mp)* 3 3 6 6

Hn. 1.

Hn. 2.

Harp *mp* D# C# Bb Eb F# G A#

Perc. *pp* small Sus. Cym. to Vib. 2 yarn beaters

The musical score is arranged in a system with ten staves. The top five staves are for Flute 1, Flute 2, English Horn, Bass Clarinet, and Bassoon. The next three staves are for Horn 1, Horn 2, and Harp. The bottom staff is for Percussion. The score begins with a key signature of one sharp (F#) and a time signature of 5/4. It then changes to 2/4 and finally to 3/4. The Flute 2 part starts with a piano (*p*) dynamic. The Bass Clarinet and Bassoon parts include markings for *poco agitato*, *mf*, *mp*, and *(mp)*, along with triplet and sextuplet figures. The Harp part includes a chord diagram: D# C# Bb / Eb F# G A#. The Percussion part starts with a pianissimo (*pp*) dynamic and includes the instruction 'small Sus. Cym. to Vib. 2 yarn beaters'. A large diagonal watermark 'Copying is illegal only' is overlaid on the score.

Fl. 1.

Fl. 2. *poco agitato*
ff

E. H. *poco agitato*
f *(f)*

B. Cl. *(mf)* *(mf)*

Bn. *(mp)* *(mp)*

Hn. 1.

Hn. 2.

Harp

Perc.

The musical score is arranged in a system with seven staves. The top staff is for Flute 1 (Fl. 1.), which is mostly silent. The second staff is for Flute 2 (Fl. 2.), starting in the second measure with a *poco agitato* marking and a fortissimo (*ff*) dynamic. The third staff is for English Horn (E. H.), also starting in the second measure with a *poco agitato* marking and a forte (*f*) dynamic. The fourth staff is for Bass Clarinet (B. Cl.), starting in the first measure with a mezzo-forte (*mf*) dynamic. The fifth staff is for Bassoon (Bn.), starting in the first measure with a mezzo-piano (*mp*) dynamic. The sixth and seventh staves are for Horn 1 (Hn. 1.) and Horn 2 (Hn. 2.), which are silent. The eighth staff is for Harp, and the ninth staff is for Percussion (Perc.), both of which are also silent. The score is divided into three measures by vertical bar lines. The first measure is in 3/4 time, the second in 5/4 time, and the third in 4/4 time. The key signature has one flat (B-flat). The music features various rhythmic patterns, including triplets and sixteenth-note runs.

accel.

40

Fl. 1. *mp* *mf* *ff*

Fl. 2. *sub. p* *mf* *(mf)* *ff*

E. H. *sub. p* *mf* *ff*

B. Cl. *sub. p* *mf* *f* *ff*

Bn. *sub. p* *mf* *(mf)* *ff*

Hn. 1. *mp* *mf*

Hn. 2. *mp* *mf* *(mf)* *f*

Harp *f* *più f* *ff* *ff* *fff*

Perc. *mf* *sub. p* *mf* *f*

Ped. _____

Allegretto ♩=105

Fl. 1.

Fl. 2.

E. H.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

The musical score is written for woodwinds, horns, harp, and percussion. It consists of ten staves. The woodwind section includes Flute 1 and 2, English Horn, Bass Clarinet, and Bassoon. The horn section includes Horn 1 and 2. The harp part includes a chord progression: D4, C#4, Bb3, Eb3, Fb3, Gb3, A3. The percussion part includes a vibraphone part with triplets and dynamic markings. The score is marked with dynamics such as *p*, *mp*, *mf*, and *mf* cresc. poco a poco. There are also performance instructions like *soli* and *(Vib.)*. The music features several triplet figures and slurs. A large watermark 'Copying is illegal only' is overlaid on the score.

45

poco accel. -----

Fl. 1. *pp* *f*

Fl. 2. *pp* *f*

E. H. *pp* *f*

B. Cl. *p* *f*

Bn. *p* (*p*) *pp* *f*

Hn. 1. *ppp* *mp* *mf*

Hn. 2. *p* *ppp*

Harp *p* *f* *ff*

Perc. (Vib.) *mp* *cresc.* *f*

(Ped.) Ped. Ped. Ped.

3 yarn beaters

6 Gh

3

a tempo (♩=105)

Fl. 1. *mf* *f*

Fl. 2. *mf* *f*

E. H. *mf* *f*

B. Cl. *f*

Bn. *mf* *f* *mf* *f* alone ...

Hn. 1. *mp* *mf* *mp* *mf*

Hn. 2. *mp* *mf* *mp* *mf*

Harp D# E \flat D \flat B \flat A# *ff*

Perc. (Vib.) *f* Ped. _____

The musical score is for a 16-measure section. It features six staves: Flute 1 and 2, English Horn, Bass Clarinet, Bassoon, Horns 1 and 2, Harp, and Percussion. The key signature is one sharp (F#) and the time signature is 5/4. The tempo is marked 'a tempo' with a quarter note equal to 105 beats per minute. The score includes various dynamics such as *mf*, *f*, *mp*, and *ff*, along with articulation marks like accents and slurs. There are also performance instructions like 'alone ...' for the Bassoon and 'Ped.' for the Harp. A large watermark 'Copyright is illegal only' is overlaid diagonally across the page.

50

Fl. 1. *dram.* *ff* > *mp* *f* > *p* *ff*

Fl. 2. *dram.* *ff* > *mp* *f* > *p* *ff*

E. H. *dram.* *f* > *p* *mf* > *p* *f*

B. Cl. *dram.* *f* > *p* *mf* > *p* *f*

Bn. *dram.* *f* > *p* *mf* > *p* *f*

Hn. 1. *dram.* *mf* > *pp* *mf* > *pp* *mf*

Hn. 2. *dram.* *mf* > *pp* *mf* > *pp* *mf*

Harp

Perc. to Glock. 2 rubber beaters

The score is for a 2/4 time signature. It features six woodwind parts (Flute 1, Flute 2, English Horn, Bass Clarinet, Bassoon, Horn 1, Horn 2), Harp, and Percussion. The woodwinds play a melodic line with triplets and dynamic markings. The Harp part is indicated by a chord sequence: D C# Bb E# F# G A. The Percussion part is marked 'to Glock. 2 rubber beaters'.

Fl. 1. *f* *solo*

Fl. 2. *f*

E. H. *f*

B. Cl. *ff* *ff* *f* *mf* *mp*

Bn. *ff*

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

Hn. 2. *f* *mf* *mp* *p* *pp*

Harp *ff* *f* *mf* *mp*

Perc.

A

60

Fl. 1. *mf* 3 *< f > mf*

Fl. 2. *p* *mf*

E. H. *p* take Ob.

B. Cl. *mp*

Bn. *solo* *mf* 3

Hn. 1.

Hn. 2.

Harp *f*

Perc.

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Fl. 1. *p* *mp* *mf* *mp* *fp*

Fl. 2. *mp*

Ob. *Ob. solo* *mf* *mp* *ppp*

B. Cl. *mf* *pp*

Bn. *pp*

Hn. 1. *in rilievo* *mf* *fp* *ppp*

Hn. 2.

Harp *B \flat* *E \flat* *F \flat* *A \flat* *mp*

Perc.

The score is for a full orchestra. It features woodwinds (Flutes 1 & 2, Oboe, Bass Clarinet, Bassoon), brass (Horn 1 & 2), harp, and percussion. The music is in 6/8 time, with a key signature of one flat. The score is divided into measures with 4/4 and 2/4 time signatures. Dynamics range from *ppp* to *fp*. The Oboe has a solo section. The Harp has specific chord voicings: B \flat , E \flat , F \flat , and A \flat . There are triplets in the Oboe and Harp parts.

Fl. 1. *mf* *(mf)*³

Fl. 2. *mf* *(mf)*³

Ob. *mf* *(mf)*³

B. Cl. *mp* *mf*

Bn. *mf < f > mf* *mf*

Hn. 1. *p* *mp* *mf*

Hn. 2. *p* *mp*

Harp *G^b A^b* *D[#]* *mf*

Perc.

70

subito Andante

♩ = 90

Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

The musical score is for a section of a symphony, marked 'subito Andante' with a tempo of ♩ = 90. The time signature is 4/4. The instruments and their parts are as follows:

- Fl. 1. & Fl. 2.:** Both flutes play a triplet of eighth notes (F#4, G#4, A4) in the first measure, followed by a rest. The key signature has one sharp (F#).
- Ob.:** The oboe plays a triplet of eighth notes (F#4, G#4, A4) in the first measure, followed by a rest. It then plays a solo passage starting in the second measure: a quarter note (Bb4), a quarter note (A4), and a quarter note (G#4), all marked *p*. This is followed by a half note (F#4) in the third measure, marked *mf*.
- B. Cl. & Bn.:** Both instruments have rests throughout the section.
- Hn. 1.:** The first horn has a rest in the first measure, then enters in the second measure with a quarter note (Bb4) marked *mf*. It continues with a quarter note (A4) in the third measure, marked *p*, and a quarter note (G#4) in the fourth measure.
- Hn. 2.:** The second horn has a rest throughout the section.
- Harp:** The harp part consists of two staves. The right hand plays a triplet of eighth notes (F#4, G#4, A4) in the first measure, followed by a rest. The left hand plays a triplet of eighth notes (F#4, G#4, A4) in the first measure, followed by a rest. The harp is marked *pp dolce*. In the second measure, the harp plays a sequence of chords: D4-G4, C4-E4, G4, marked *mp*.
- Perc.:** The percussion part features a Glockenspiel (Glock.) playing a triplet of eighth notes (F#4, G#4, A4) in the first measure, followed by a rest. It then plays a sequence of chords: D4-G4, C4-E4, G4, marked *pp*. The percussion is marked *dolce*.

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allow time for
sound to die

In time

In time (♩=90)

solo, espr. ⁵

Fl. 1. *ff* *p* *p*

Fl. 2. *ff* *p*

Ob. *fff* *mp* *p* solo, espr. ⁵

B. Cl. *ff* *p* solo *p*

Bn. *ff* *p* *p* solo

Hn. 1. bring out, brassy *sub. fff* *mp*

Hn. 2. brassy *sub. ff* *p*

Harp *fff* *mp* *pp* ^{8va} ⁵ E# F#

Perc. S. D. snares off always (same rubber beaters) *ff* *mf* *mp* *pp* Glock. (rubber) ⁵ ⁵ ⁵ *pp* *pp*

75

Fl. 1. *p* *pp* *mf* *sub. p*

Fl. 2. *p* *pp* *mp* *sub. p*

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

B. Cl. *p* *pp* *p* *f*

Bn. *p* *pp* *p* *f*

Hn. 1. *mp* *p* *pp* *fp*

Hn. 2. *p* *pp* *pp* *fp* *sost.*

Harp
 Eb *mp* *p* *Eb F# G#* *f* *ff* *mp*

Perc. S. D. (rubber) *mp* *p* *pp* *ppp* *pp* *f*

large Sus. Cym. (rubber) *l.v.*

80

Fl. 1. *fp*

Fl. 2. *(p)*

Ob. *fp*

B. Cl. *p* *(p)*

Bn. *p* *(p)*

Hn. 1. *p*

Hn. 2. *p*

Harp *ff* *ff* *ff*
(mp) \oplus *(mp)* *(mp)* \oplus G \sharp A \flat
 B \flat
(mp)

Perc. to B. D. 2 B. D. beaters

Broadly

Fl. 1. *pp* *mp*

Fl. 2. *pp* *mp*

Ob. *pp* take E. H. E. H. *solo* *mf*

B. Cl. *mp*

Bn. *solo* *mf* *(mf)*

Hn. 1.

Hn. 2. *pp > ppp*

Harp *mf* *C₄ A₄ mf* D C B E_♭ F_♭ G A_♭

Perc. B. D. *mp*

85

Fl. 1. *♩. = 90*
solo
ff

Fl. 2. *mp*

E. H. *ppp*
take Ob.

B. Cl.

Bn.

Hn. 1. *solo*
mf

Hn. 2.

Harp *f*
F# A#

Perc. *to large Sus. Cym.*
1 rubber beater

Fl. 1. *solo* *f* *(h)*

Fl. 2. *y.*

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2. *mp*

Harp *mf*

Perc.

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90

Fl. 1. *p* *p* *fp*

Fl. 2. *p* *p*

Ob. *f* *fp*

B. Cl. *f* *p*

Bn. *f* *p*

Hn. 1. *mp* *fp* *sost.*

Hn. 2. *p* *fp*

Harp *ff* *mp* *(mp)*

Perc. large Sus. Cym. *l.v.* to Vib. 2 plastic beaters *f*

The score is divided into three measures. The first measure is in 6/8 time, the second in 8/4 time, and the third in 4/4 time. Dynamics include *p*, *mp*, *f*, *fp*, *ff*, and *sost.* The percussion part includes a large suspended cymbal and two plastic beaters.

Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

fp

(p)

(p)

ff

(mp)

(mp)

mp

ff

$\oplus F\#$

$\oplus Gb$

Fl. 1. *p* *mp* *(mp)* fltg.

Fl. 2. *p* *mp* *(mp)* fltg.

Ob. *f* *mp* *(mp)* *solo* *(mp)*

B. Cl. *f* *mp*

Bn. *p* *mp* *p*

Hn. 1. *open, solo* *mfpp* *mp* *mf*

Hn. 2. *mfpp*

Harp *ff* *mf* *(mf)* Db C# Bb E F# G# A# D# F#

Perc. Vib. *f*

The musical score is for page 31 and features seven staves. The top five staves are for woodwinds: Flute 1 and 2, Oboe, Bass Clarinet, and Bassoon. The next two staves are for Horns 1 and 2. The Harp part consists of two staves with chordal accompaniment. The Vibraphone part is on the bottom staff. The score is in 2/4 time, with measures 6, 7, 8, 9, and 10. The key signature has one sharp (F#). Dynamics include *p*, *mp*, *f*, *mf*, *mfpp*, *(mp)*, and *p*. Performance markings include *fltg.*, *solo*, and *open, solo*. A large watermark 'Copyright is illegal only' is overlaid on the page.

100

Fl. 1. *mp* < *mf* *mp* *f* *soli*

Fl. 2. *mp* < *mf* *mp* *f* *soli*

Ob. *mf* *f* *mf*

B. Cl. *p* < *mp* *mf* *mp*

Bn. *mp* *mf* *mp*

Hn. 1.

Hn. 2. *p* *mp* *p*

Harp *mp* *mf* Eb G4 *f* *mf*

Perc. (Vib.) *p* take 4 plastic beaters
Ped. _____

105

poco allargando a tempo (♩.=90)

Fl. 1. *ff* *fff* *mp* *mp* *p*

Fl. 2. *ff* *fff* *mp* *mp* *p*

Ob. *mp* (*mp*)

B. Cl. *mf* *f* *ff* *p* *mp* *p* *mp*

Bn. *mf* *f* *ff* *p* *mp* *p*

Hn. 1. *f* *pp* *mp* *pp*

Hn. 2. *mf* *f* *pp* *pp*

Harp Cb *f* *fff* D_b *mp*

Perc. *pp*

solo, giocoso

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subito ♩=105

110



Fl. 1. *dram.*
ff > mp < f ff > mp < f fff ff

Fl. 2. *dram.*
ff > mp < f ff > mp < f fff ff

Ob. *dram.*
ff > mp < f ff > mp < f ff f

B. Cl. *dram.*
ff > mp < f ff > mp < f ff f

Bn. *dram.*
ff > mp < f ff > mp < f ff f

Hn. 1.

Hn. 2.

Harp
 D4 C4 B3 E4 F4 G4 A4

Perc. to Glock. 1 plastic beater
 1 rubber beater

115

Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

ff *mp* *solo* *f* *ff* *< fff > mf*

ff *mp* *< mf* *f*

solo *f*

f

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Fl. 1. *mf*

Fl. 2. *mf*

Ob. *mf* *solo*

B. Cl. *mp > ppp* *mp* *mf*

Bn. *mf* *solo*

Hn. 1. *mf* *fp* *in rilievo*

Hn. 2.

Harp *f* DC B \flat E \flat F \sharp G A \flat

Perc.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes 1 & 2, Oboe, Bass Clarinet, Bassoon) and brass section (Horn 1 & 2) are the primary melodic instruments. The harp provides harmonic support with a specific chord sequence, and the percussion part is currently silent. The score is marked with various dynamics and includes performance directions such as 'solo' and 'in rilievo'. A large watermark 'Copying is illegal' is overlaid diagonally across the page.

120

molto rit.

senza vib.

The musical score consists of the following parts and markings:

- Fl. 1.**: Treble clef, 4/4 time. Dynamics: *p*. Markings: *senza vib.*, *gliss. poss.*
- Fl. 2.**: Treble clef, 4/4 time. Dynamics: *p*. Markings: *senza vib.*
- Ob.**: Treble clef, 4/4 time. Dynamics: *mp* (first measure), *p* (later). Markings: *gliss. poss.*
- B. Cl.**: Bass clef, 4/4 time. Dynamics: *pp*
- Bn.**: Bass clef, 4/4 time. Dynamics: *pp*
- Hn. 1.**: Treble clef, 4/4 time. Dynamics: *pp*
- Hn. 2.**: Treble clef, 4/4 time. Dynamics: *pp*
- Harp**: Treble and Bass clefs, 4/4 time. Dynamics: *mp*, *mf*. Markings: *mf*, *mp*, *mf*
- Perc.**: Treble clef, 4/4 time. Dynamics: *p*. Markings: *Glock.*, *1 plastic beater*, *1 rubber beater*

* The *gliss.* in the Oboe should be performed using a change in embouchure and should not be fingered.

1 rubber beater

Adagio ♩=60

B

125

Fl. 1.

Fl. 2.

Ob.
solo, espr., come prima
(gl.) *sfz/p* *mp* *mf*

B. Cl.

Bn.

Hn. 1.
sost. *pp* *p* *mf* *solo, espr.*

Hn. 2.
sost. *pp* *mp* *(sost.)*

Harp
mp A4

Perc.
large Sus. Cym.
1 rubber beater
l.v. to Vib. 3 yarn beaters
p *f*

This musical score page, numbered 39, features a large, diagonal watermark that reads "Copying is illegal only". The score is arranged in a standard orchestral format with the following parts and staves:

- Fl. 1.:** Flute 1, Treble clef. Measures 1-2: rest. Measure 3: *mf*. Measure 4: *< f > mf*. Includes a triplet in measure 4.
- Fl. 2.:** Flute 2, Treble clef. Measures 1-2: rest. Measure 3: *mf*. Measure 4: *< f > mf*. Includes a triplet in measure 4.
- Ob.:** Oboe, Treble clef. Measure 1: *ppp*. Measure 2: *molto espr.*. Measure 3: *mf* with a triplet. Measure 4: *< f > mf*. Includes a triplet in measure 4.
- B. Cl.:** Bass Clarinet, Bass clef. Measure 1: *mf*. Measure 2: *f*. Measure 3: rest. Measure 4: *mf*. Includes a triplet in measure 4.
- Bn.:** Bassoon, Bass clef. Measure 1: *mf*. Measure 2: *f*. Measure 3: *mf*. Measure 4: rest.
- Hn. 1.:** Horn 1, Bass clef. Measure 1: *f*. Measure 2: *mp*. Measure 3: rest. Measure 4: *mp*. Includes a triplet in measure 4.
- Hn. 2.:** Horn 2, Bass clef. Measure 1: *mf*. Measure 2: *mp*. Measure 3: rest. Measure 4: *mp*. Includes a triplet in measure 4.
- Harp:** Treble and Bass clefs. Measure 1: *Ab*. Measure 2: *f*. Measure 3: rest. Measure 4: *Bb*.
- Perc.:** Percussion, no clef. Measures 1-4: rest.

The score is divided into three measures, with time signatures changing from 3/4 to 4/4 between measures 2 and 3. Dynamic markings include *ppp*, *mf*, *f*, *molto espr.*, and *mp*. Triplet markings are present in measures 3 and 4 of several parts.

130

poco rit. ----- a tempo (♩=60)

Fl. 1. *pp*

Fl. 2. *f* *pp*

Ob. *f*

B. Cl. *f* *mp* *(mp)* *p ma con intensita*

Bn. *f* *p* *pp* *p ma con intensita*

Hn. 1. *mf* *p* *(p)* *pp ma con intensita*

Hn. 2. *mf* *p* *(p)* *pp ma con intensita*

Harp *ff* *f* *poco f* *mf* *(mf)* *mp* D# C# B# Eb F G A#

Perc. Vib. *p* *pp* *(pp)* *ppp*
to Glock. and med. Sus Cym.
2 yarn beaters

Ped. _____ Ped. _____

135

Fl. 1. *p ma con intensita* *mp* *mf dim. poco a poco* *soli*

Fl. 2. *p ma con intensita* *mp* *mf dim. poco a poco* *soli*

Ob. *p ma con intensita* *mp* *mf* *mf > mp*

B. Cl. *(p)*

Bn. *mp* *mf*

Hn. 1. *p* *mp*

Hn. 2. *p* *mp*

Harp

Perc.

accel.

$\text{♩} = 180$

Fl. 1.

(dim.) *p*

5 5

(*p*) < *mf* > *p*

Fl. 2.

(dim.) *p*

5 5

(*p*) < *mf* > *p* (*p*)

solo, dolce

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

Glock., *dolce*

p

140

Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

med. Sus. Cym.

pp (Glock.)

pp

solo, dolce

ppp

L.v. (Glock.)

Detailed description: This page of a musical score covers measures 140 through 143. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Flute 1, Flute 2, Oboe, Bass Clarinet, and Bassoon. The brass section includes Horn 1 and Horn 2. The strings section includes Harp. The percussion part features a medium suspended cymbal and glockenspiel. In measure 140, the Flute 2 and Oboe parts have melodic lines with slurs and dynamic markings of *pp* and *ppp*. The Oboe part is marked *solo, dolce*. The Percussion part has a glockenspiel line starting in measure 140 with a *pp* dynamic. A large, diagonal watermark reading "Copying is illegal only" is overlaid across the entire page.

Fl. 1. *solo*
p

Fl. 2.

Ob.

B. Cl. *solo, espr.*
p *pp*

Bn. *solo, espr.*
p

Hn. 1.

Hn. 2.

Harp *solo*
mp *p*

Perc. (Glock.)

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Detailed description: This is a page of a musical score, page 44 of a 44-page work, numbered 145. The score is for a woodwind and brass section, harp, and percussion. The woodwinds include Flute 1 (Fl. 1.), Flute 2 (Fl. 2.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bn.). The brass section includes Horn 1 (Hn. 1.) and Horn 2 (Hn. 2.). The harp part is written on two staves. The percussion part (Perc.) is for Glockenspiel (Glock.). The score is in 4/4 time. Flute 1 has a solo passage starting with a half note G4 (marked #2) and a quarter note A4, both marked *p*. Bass Clarinet and Bassoon have solo passages starting in the second measure. Bass Clarinet plays a half note Bb3 and a quarter note C4, marked *p*. Bassoon plays a half note Bb3 and a quarter note C4, marked *p*. In the third measure, Bass Clarinet plays a half note Bb3 and a quarter note C4, marked *pp*. The harp part has a solo passage in the third measure, marked *mp* and *p*. The percussion part has a rhythmic pattern of eighth notes, marked (Glock.).

Fl. 1. *p* < *mp* > *p* (*p*) < *mp* > *p*

Fl. 2. *p* < *mp* > *p* (*p*) < *mp* > *p*

Ob.

B. Cl. *solo mp*

Bn. *solo mp*

Hn. 1. *pp* (*pp*)

Hn. 2. *pp* (*pp*)

Harp *solo mp*

Perc. to small Sus. Cym. 1 yarn beater

riten. -----

This musical score page includes parts for Flute 1, Flute 2, Oboe, Bass Clarinet, Bassoon, Horn 1, Horn 2, Harp, and Percussion. The score is divided into three measures. The first measure is in 7/8 time, the second in 3/4, and the third in 9/8. Dynamics include *p*, *mp*, and *pp*. Performance markings include *solo* for the Bassoon and *riten.* at the start of the third measure. Fingerings and articulations are indicated with numbers and slurs. The Harp part includes chord changes from D4 Bb to Gb. A large watermark 'Copyright is illegal only' is overlaid diagonally across the page.

a tempo (♩=180)

poco agitato

155

Fl. 1.

sub. f

mf

Fl. 2.

poco agitato

f

Ob.

p

B. Cl.

p

Bn.

p

Hn. 1.

Hn. 2.

pp

Harp

(mp)

B \flat
G \sharp

Perc.

small
Sus. Cym.

to Vib. 2 yarn beaters

ppp



Fl. 1. *mp* *(mp)*

Fl. 2. *mf* *mp*

Ob. *poco agitato* *f* *mf*

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc. *Vib. poco agitato* *f* Ped. Ped. Ped.

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160 *accel.*

Fl. 1. *sub. p < mf* *(f) — ff*

Fl. 2. *sub. p < mf* *(mf) — f* *(f) — ff*

Ob. *sub. p < mf* *(mf) — f* *(f) — ff*

B. Cl. *mf < f* *(f) < ff*

Bn. *mf < f* *(f) < ff*

Hn. 1. *mp < mf* *mp — f* *(f) — ff*

Hn. 2. *mp — f* *(f) — ff*

Harp *f* *sub. p* *< ff* *< fff*

Perc. (Vib.) *sub. pp < mp* *mf* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

Allegretto ♩. = 70

soli, con intensita

Fl. 1. *mp cresc. poco a poco* *mf*

Fl. 2. *mp cresc. poco a poco* *mf*

Ob. *con intensita* *mp* *mf*

B. Cl.

Bn. *con intensita* *mp* *mf*

Hn. 1. *con intensita* *p* *mp*

Hn. 2. *con intensita* *p* *mp*

Harp
D# C# Bb
E# G#

Perc. to Glock. 3 yarn beaters

19

165

Fl. 1. *mp* *p* *pp*

Fl. 2. *mp* *p* *pp*

Ob. *mf* *mp* *p* (*p*) *pp*

B. Cl. *con intensita* *mp* *p* (*p*)

Bn. *mp* *p* (*p*)

Hn. 1. *p* *pp* (*pp*)

Hn. 2. *p* *pp* (*pp*)

Harp *mp*

Perc. Glock. *pp*

The musical score is arranged in a system with ten staves. The woodwind section includes two flutes (Fl. 1. and Fl. 2.), an oboe (Ob.), a bass clarinet (B. Cl.), and a bassoon (Bn.). The brass section includes two horns (Hn. 1. and Hn. 2.). The harp and percussion (Perc.) are also included. The score features various dynamics such as *mp*, *p*, *pp*, *mf*, and *con intensita*. A large watermark 'Copying is illegal' is overlaid diagonally across the page.

poco accel. a tempo (♩.=70)

♩.=105

♩.=

Fl. 1. *p < mp* *mf < f > mf* *f < ff > f* *< ff*

Fl. 2. *f* *mf < f > mf* *f < ff > f* *< ff*

Ob. *f* *mf < f > mf* *f < ff > f* *< ff*

B. Cl. *p* *f* *mf* *f < ff > f* *< ff*

Bn. *f* *> mf* *f < ff > f* *< ff*

Hn. 1. *mf* *> mp* *mf* *< f*

Hn. 2. *mf* *> mp* *mf* *< f*

Harp *mp* *< mf* *f* *< ff*

Perc. 1 plastic beater *p* *< mp*

The score is divided into three systems. The first system (measures 1-14) is in 4/4 time. The second system (measures 15-18) is in 5/8 time. The third system (measures 19-22) is in 4/2 time. A large watermark 'Copying is illegal' is overlaid diagonally across the page.

accel. poco a poco

Fl. 1. *sub. p* *cresc. poco a poco* *f (cresc.)* *fff*

Fl. 2. *sub. p* *cresc. poco a poco* *f (cresc.)* *fff* take A. Fl.

Ob. *sub. p* *cresc. poco a poco* *mf*

B. Cl. take B \flat Cl.

Bn.

Hn. 1.

Hn. 2.

Harp *ff* *più f* *fff*
D \sharp C B
E F \sharp G A \flat

Perc. (Glock.) *f* *più f* *ff*
to Vib.
2 yarn
beaters

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C

175

Adagietto ♩=75

Fl. 1.

A. Fl.

Ob.

Cl.

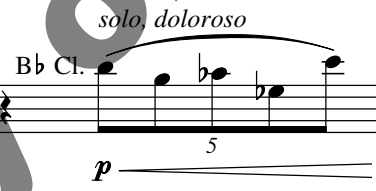
Bn.

Hn. 1.

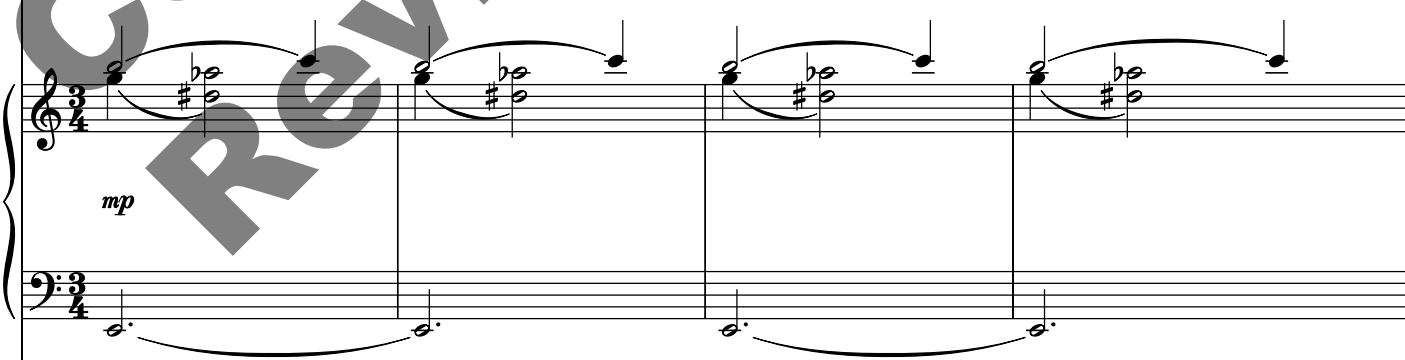
Hn. 2.

Harp

Perc.

solo, doloroso
B♭ Cl. 
p 5

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Harp *mp* 

Fl. 1.

A. Fl.

Ob.

Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

mp

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Fl. 1. *p* *> pp*

A. Fl. *p* *> pp*

Ob. *p* *> pp*

Cl. *(mp)*

Bn. *p* *> pp*

Hn. 1.

Hn. 2.

Harp

Perc. Vib. *p*

Ped. _____

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190

Fl. 1. *mp*

A. Fl. *mp*

Ob.

Cl. *mf*

Bn. *mp*

Hn. 1.

Hn. 2.

Harp *mf*

Perc. (Vib.) *mp*

(Ped.) Ped.

3

5

A4

mp

mf

mp

mp

mf

mp

mp

mf

mp

Fl. 1. *p*

A. Fl. *p* *pp*

Ob. *p* *pp*

Cl. *mp* *mf* *mp* 3 3

Bn. *p*

Hn. 1.

Hn. 2.

Harp *mp* *mf* *mp* Ab

(Vib.)

Perc. *p* *mp* Ped.

This musical score page, numbered 58, features a large, diagonal watermark that reads "Copying is illegal" and "Review copy only". The score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. 1.**: Flute 1, starting with a *p* dynamic.
- A. Fl.**: Alto Flute, starting with a *p* dynamic and moving to *pp* in the third measure.
- Ob.**: Oboe, starting with a *p* dynamic and moving to *pp* in the third measure.
- Cl.**: Clarinet, starting with a *mp* dynamic, moving to *mf* in the third measure, and back to *mp* in the fourth measure. It includes triplet markings (3) in the fourth measure.
- Bn.**: Bassoon, starting with a *p* dynamic.
- Hn. 1.** and **Hn. 2.**: Horns 1 and 2, both of which are silent throughout this section.
- Harp**: Harp, starting with a *mp* dynamic, moving to *mf* in the third measure, and back to *mp* in the fourth measure. A chord change to Ab is indicated in the second measure.
- (Vib.)**: Vibraphone, which is silent throughout this section.
- Perc.**: Percussion, starting with a *p* dynamic and moving to *mp* in the third measure. A pedal point (Ped.) is indicated in the fourth measure.

195

poco riten.-----

Fl. 1.
A. Fl.
Ob.
Cl.
Bn.
Hn. 1.
Hn. 2.
Harp
Perc.
(Vib.)

3
5
mf
mp
Db
A4
p
mp
Ped.

This musical score page features six systems of staves. The first system includes Flute 1, Alto Flute, Oboe, Clarinet, and Bassoon. The Clarinet part contains a triplet of eighth notes, a quintuplet of eighth notes, and a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mp*. The second system includes Horn 1 and Horn 2. The third system includes Harp and Percussion (Vib.). The Harp part shows a chord change from *Db* to *A4* and a dynamic marking of *mf*. The Percussion part starts with a dynamic marking of *p* and later *mp*, with a *Ped.* (pedal) marking at the end of the system. A large diagonal watermark reading 'Copying is illegal Review copy only' is overlaid across the center of the page.

a tempo (♩=75)

200

subito ♩=90

Fl. 1. *p* *pp*

A. Fl. *p* *pp* take Fl.

Ob. *p* *pp*

Cl. *mp* *p* take B. Cl.

Bn. *p* *pp*

Hn. 1. *mp* *solo*

Hn. 2.

Harp *mp* D# Ab (*mp*)

Perc. (Vib.) *ppp* to large Sus. Cym. 1 rubber beater

Ped.

205

Fl. 1. *mf* *solo*

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1. *mp*

Hn. 2. *mp*

Harp *mp* Db C B E F G# A b

Perc.

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Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

mf

solo

mf

mf

This musical score page features a large, diagonal watermark that reads "Copying is illegal" and "Review Copy only". The score is arranged in a standard orchestral format with staves for Flute 1, Flute 2, Oboe, Bass Clarinet, Bassoon, Horn 1, Horn 2, Harp, and Percussion. The Flute 1 part begins with a melodic line in the first two measures, while the Flute 2 part has a similar line starting in the second measure. The Horn 1 part has a melodic line starting in the second measure, marked with a "solo" instruction and a "mf" dynamic. The Harp part has a melodic line starting in the third measure, also marked with a "mf" dynamic. The Percussion part is currently silent. The page number "62" is in the top left, and "210" is in a box in the top right.

Fl. 1. *solo*
mf

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1. *mp*

Hn. 2. *mp*

Harp
D \flat
E \sharp F \sharp

Perc.

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Detailed description: This is a page of a musical score for a symphony orchestra. It features five systems of staves. The first system includes Flute 1 (Fl. 1.), Flute 2 (Fl. 2.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bn.). The second system includes Horn 1 (Hn. 1.) and Horn 2 (Hn. 2.). The third system is for the Harp, with two staves. The fourth system is for Percussion (Perc.). The Flute 1 part has a 'solo' marking and a dynamic of 'mf'. The Horn parts have a dynamic of 'mp'. The Harp part includes a chord progression: D \flat , E \sharp , and F \sharp . A large, diagonal watermark reading 'Copyrighting is illegal only' is overlaid across the entire page.

215

Fl. 1. *p* *fp*

Fl. 2. *mp* *p* (*p*)

Ob.

B. Cl. *f* *p* (*p*)

Bn. *f* *p* (*p*)

Hn. 1. *fp*

Hn. 2. *fp* *sost.*

Harp *ff* *mp* (*mp*) ⊕ (*mp*)

Perc. large Sus. Cym. *l.v.* to S. D. 2 drum sticks *f*

220



Fl. 1. *fp* *(p)*

Fl. 2. *(p)*

Ob. *fp* *fp*

B. Cl.

Bn. *(p)*

Hn. 1.

Hn. 2. *(p)*

Harp *ff* *(mp)* *ff* E₄ F₄ *(mp)*

Perc.

Fl. 1. *mp*

Fl. 2. *mp*

Ob. *mf*

B. Cl. *mp*

Bn. *mp*

Hn. 1. *mf* solo, bring out

Hn. 2. *mp*

Harp G4 *mf*

Perc. S. D. *mp*

The musical score is for a 4/4 time signature. The woodwind section (Flutes 1 & 2, Oboe, Bass Clarinet, Bassoon) plays a rhythmic pattern of eighth notes. The Horn 1 part features a melodic line with a 'solo, bring out' instruction. The Harp part includes a specific chord marked 'G4'. The Percussion part is marked 'S. D.' and 'mp', indicating snare drum and cymbal playing.

225

Fl. 1. *fltg.* *(mp)*

Fl. 2. *fltg.* *(mp)*

Ob. *mf* *solo* *mp* *mf*

B. Cl. *(mp)* *(mp)* *p*

Bn. *(mp)* *(mp)* *p*

Hn. 1. *(mp)*

Hn. 2. *(mp)*

Harp *(mf)* Ab C# Eb

Perc. (S. D.) *p* *pp*

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It features seven staves: Flute 1, Flute 2, Oboe, Bass Clarinet, Bassoon, Horn 1, and Horn 2, followed by Harp and Percussion. The Flute parts are marked 'fltg.' and 'mp'. The Oboe part has a 'solo' section marked 'mp' and 'mf'. The Bass Clarinet and Bassoon parts are marked '(mp)' and 'p'. The Harp part is marked '(mf)' and includes chord changes to Ab and C# Eb. The Percussion part is marked '(S. D.)', 'p', and 'pp'. A large diagonal watermark 'Copying is illegal' is overlaid on the score.

Fl. 1. *mp* *mf* *(mf)* *soli*

Fl. 2. *mp* *mf* *(mf)* *soli*

Ob. *f* *mf*

B. Cl. *mp* *mf* *mp*

Bn. *mp* *mf* *mp*

Hn. 1.

Hn. 2. *p* *mp* *p*

Harp *p* *mp* *mf* Bb *f*

Perc. (S. D.) *p* *mp* *p*

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboe, Clarinet, Bassoon) and strings (Horns) have dynamic markings of *mp*, *mf*, *f*, and *p*. The Harp part includes a key signature change to Bb and dynamic markings of *p*, *mp*, *mf*, and *f*. The Percussion part is marked (S. D.) and includes dynamic markings of *p*, *mp*, and *p*. The Flutes 1 and 2 parts feature *soli* markings in the final measure of the page. A large diagonal watermark reading 'Copying is illegal only' is overlaid on the score.

poco riten. a tempo (♩=90)



230

Fl. 1. *solo* (mf) mp

Fl. 2. mp p

Ob. mp p

B. Cl. (mp) f mp p mp

Bn. (mp) f mp p

Hn. 1. mf p pp

Hn. 2. mf pp

Harp Gb f ff fff G# A# mp ♯ E4

Perc. (S. D.) (p) mp pp ppp

to large Sus.
Cym.
1 drum stick

Fl. 1. *p* *fp* *fp*

Fl. 2. *p* (*p*)

Ob. *f* *fp* *fp*

B. Cl. *f* *p* (*p*)

Bn. *f* *p* (*p*)

Hn. 1. *sost.* *fp* (*p*)

Hn. 2. *fp* (*p*)

Harp *ff* *mp* C \sharp B \sharp (*mp*) \oplus (*mp*) *ff*

Perc. large Sus. Cym. *l.v.* to B. D. 2 B. D. beaters *f*

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Fl. 1.

Fl. 2.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

(p)

(p)

(p)

(p)

ff

(mp)

ff

E♭ G♭ A♯

12

8

10

8

12

8

10

8

12

8

10

8

12

8

10

8

12

8

10

8

240

Broadly

Fl. 1. *pp* *mp*

Fl. 2. *pp* *mp*

Ob. *solo* *mf* 3 *(mf)*

B. Cl. *p* *pp* take B♭ Cl.

Bn. *p* *pp*

Hn. 1. open *pp* *ppp* *p*

Hn. 2.

Harp *mf* C# B♭ E♭ G♭ A♭

Perc. B. D. *mp*

Detailed description: This page of a musical score, numbered 240, is marked 'Broadly'. It features staves for Flute 1 and 2, Oboe, Bass Clarinet, Bassoon, Horn 1 and 2, Harp, and Percussion. The woodwinds and strings play a melodic line starting with a half note, followed by eighth notes. The flute parts start with a piano (*pp*) dynamic and move to mezzo-piano (*mp*). The oboe has a 'solo' marking and a triplet of eighth notes. The bass clarinet and bassoon parts are marked *p* and *pp*. Horn 1 is marked 'open' and has a dynamic change from *pp* to *ppp* to *p*. The harp part is marked *mf* and includes a chord change to C# B♭ E♭ G♭ A♭. The percussion part is marked 'B. D.' and *mp*.

245

Fl. 1. *mp* *p mp*

Fl. 2. *mp* *p mp*

Ob.

B♭ Cl. *solo* *mf* *sub. mp* *mf*

Bn.

Hn. 1. *p* *pp p*

Hn. 2.

Harp *mf* *mp* D C♯ B♭ E♭ F♯ G A♯

Perc. (B. D.) *sub. p*

subito ♩ = 105

♩ = ♩

subito ♩ = 90

250

*solì,
dolce*

Fl. 1.

fltg.

f \rightarrow *p*

mp \rightarrow *mf*

p

Fl. 2.

fltg.

f \rightarrow *p*

mp \rightarrow *mf*

*solì,
dolce*

p

Ob.

take E. H.

f \rightarrow *p*

Cl.

take B. Cl.

f \rightarrow *p*

Bn.

solo, espr.

p \rightarrow *mf* \rightarrow *p* \rightarrow *mf* \rightarrow *mp* \rightarrow *f* \rightarrow *p*

Hn. 1.

mf \rightarrow *pp*

p

mf \rightarrow *pp*

Hn. 2.

p \rightarrow *mp*

Harp

mp

A#

Perc.

(B. D.) to Vib. 2 plastic beaters

mp



allow time for
sound to die

subito ♩. = 112

255

Fl. 1. *tr*

Fl. 2. *tr*

E. H.

B. Cl. *solo* *mp* 3 3

Bn.

Hn. 1.

Hn. 2.

Harp *mp*

Perc.

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Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 75 in the top right corner. At the top right, there is a performance instruction: "allow time for sound to die". At the top left, there is a tempo change instruction: "subito ♩. = 112". In the center of the page, there is a box containing the number "255". The score is arranged in staves for various instruments: Flute 1 and Flute 2 (both with trills), English Horn, Bass Clarinet (with a solo section marked "mp" and triplets), Bassoon, Horn 1 and Horn 2, Harp (with a "mp" dynamic), and Percussion. The Harp part features a melodic line with slurs and ties, while the Percussion part has rests. A large, diagonal watermark reading "Copy Review is illegal only" is overlaid across the entire page.

allow time for
sound to die

♩. = 90

♩. = 158

260

dram.

Fl. 1. *f cresc.* dram.

Fl. 2. *p* *mf* *mp cresc.* dram.

E. H. *p* *mf* *p cresc.* dram.

B. Cl. *p* *mf* *p cresc.* dram.

Bn. *p* *mf* *p cresc.* dram.

Hn. 1. *mp cresc.* dram.

Hn. 2. *mf cresc.* dram.

Harp *mp* Bb Fb Ab D C# Bb E# F# G A#

Perc.

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265

Fl. 1. *fff* *f* *ff* *f* *mf* *mp*

Fl. 2. *fff* *f* *ff* *f* *mf* *mp*

E. H. *ff* *mf* *f* take Ob.

B. Cl. *ff* *mf* *f* *f*

Bn. *ff* *mf* *f* *mf* *f*

Hn. 1. *f* *mp* *mf* *mp* *p* *mf* *solo, espr.*

Hn. 2. *f* *mp* *mf* *mp* *p*

Harp *fff* *ff* *f* *mf*

Perc. Vib. *mf* *p* *mp* *p* *pp* *ppp*

Ped. Ped. Ped. Ped. Ped. Ped.

subito Allegretto ♩ = 105

Fl. 1. *mp* *mf*

Fl. 2.

Ob. *Ob. solo, espr.* *mp* 3

B. Cl. *take B♭ Cl.* *p*

Bn. *p* *solo, espr.* *mf*

Hn. 1. *mp* 3 *<mf> mp* *in rilievo* *mf* 3 *fp*

Hn. 2. *mp*

Harp *f* D♭ C♯

Perc.

The score is written for a full orchestra. It features a complex rhythmic structure with time signatures of 4/4, 6/8, 3/4, and 6/4. The music is marked 'subito Allegretto' with a tempo of 105 beats per minute. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *fp*, as well as performance instructions like 'Ob. solo, espr.', 'take B♭ Cl.', and 'in rilievo'. A large watermark 'Copying is illegal' is overlaid on the page.

270

♩. = 105

Fl. 1. *pp* *mp* *fp*

Fl. 2. *mp*

Ob. *pp*

Cl.

Bn. *mp* *ppp* *mf < f > mf*

Hn. 1. *ppp*

Hn. 2. *p*

Harp *mp* D4

Perc.

The score is for a 4/4 time signature, which changes to 6/8 at the beginning of the second measure. The key signature changes from one flat to two flats. The music features various dynamics including *pp*, *mp*, *fp*, *ppp*, and *mf < f > mf*. A large watermark 'Copying is illegal only' is overlaid diagonally across the page.

275

molto rit.

Fl. 1. *mf* (*mf*)

Fl. 2. *mf* (*mf*)

Ob. *mf* (*mf*)

Cl.

Bn. *mf*

Hn. 1. *p* *mf*

Hn. 2. *mp* (*mp*)

Harp *B \flat* *G \sharp* *mf* *D \flat* *F \sharp*

Perc.

Adagietto ♩=75

280

Fl. 1.

Fl. 2.

Ob.

Bb Cl.
solo, doloroso
mp

Bn.

Hn. 1.
con sord. *echo the Cl.*
pp

Hn. 2.

Harp
mp

Perc.

Fl. 1. *p* *pp* echo the Cl.

Fl. 2. *p* *pp*

Ob. *p* *pp*

Cl. *(mp)* ³

Bn. *p* *pp*

Hn. 1.

Hn. 2.

Harp

Perc. (Vib. 2 yarn beaters) *pp* *p* Ped.

poco riten.-----

Fl. 1. *mp*

Fl. 2.

Ob.

Cl. *mf*

Bn. *mp*

Hn. 1. *p* (con sord.) echo the Cl. senza sord.

Hn. 2.

Harp *mf* D4

Perc. (Vib.) *mp*

Ped. *mp*

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290

a tempo (♩=75)

subito Andante ♩.=90

Fl. 1. *p* (*p*)

Fl. 2. *p* (*p*)

Ob. *p* *solo mp*

Cl. *mp* take B. Cl. *ppp*

Bn. *p* *solo mp*

Hn. 1. (senza sord.) *pp < p > pp* (*pp*)

Hn. 2. *pp < p > pp* (*pp*)

Harp *mp* D C B♭ E♭ F♭ G♯ A

Perc. (Vib.) *p* *pp* take 1 yarn beater

Ped. _____ Ped. _____

Fl. 1. *(p)*

Fl. 2. *(p)* take A. Fl.

Ob.

B. Cl.

Bn. *solo (mp)* 3

Hn. 1. *< p > pp (pp) (pp)*

Hn. 2. *< p > pp (pp) (pp)*

Harp

Perc. *solo (Vib.)* small Sus. Cym. (1 yarn beater) *pp*

Ped. _____

subito Allegretto ♩=105



Fl. 1.

A. Fl.

Ob.

B. Cl.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

solo, espr.

3

frenetic

3

mp *p* *mp*

mf *p*

mp *p*

p *mf* *mp*

mf *f* *mp*

mf *mp*

p *pp* *p*

mp *pp*

p *pp*

p *pp* *p*

mp *pp*

p *pp*

to Vib. 3 yarn beaters



allargando

Fl. 1. *mp* *ppp*

A. Fl. *mp* *ppp*

Ob.

B. Cl. *mf* *mp* *f*

Bn. *f* *mf* *ff* *mf*

Hn. 1. *mp* *p* *mf*

Hn. 2. *mp* *p* *mf*

Harp

Perc.

A. Fl. *tr*

tr

3

3

3

3

3

3

Andante 305

♩. = 90

*soli,
dolce*

*solo,
espr.* poco rit.-----

Fl. 1.

A. Fl.

Ob.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

The musical score for measures 305-308 is written for a symphony orchestra. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 90 beats per minute. The score includes parts for Flute 1, Alto Flute, Oboe, Bass Clarinet, Bassoon, Horn 1, Horn 2, Harp, and Percussion. The Flute parts (Fl. 1 and A. Fl.) are marked 'soli, dolce' and play a melodic line starting in measure 305. The Bass Clarinet and Bassoon parts are marked 'mf > p' and play a supporting line. The Horn 1 part is marked 'p' and plays a melodic line. The Harp part is marked 'mp' and plays chords in measures 305 and 306, with specific chord symbols: Ab, Db, and D4. The Percussion part is marked 'mp' and plays a rhythmic pattern. The score concludes in measure 308 with a 'poco rit.' marking. A large watermark 'Review Copy is illegal only' is overlaid diagonally across the page.

310

Adagio ♩=60

Fl. 1. *mp*

A. Fl. take Fl.

Ob. *solo, espr., come prima*
p *mp* *mf*

B. Cl. *sost.*
mp

Bn. *mp*

Hn. 1. *sost.*
pp

Hn. 2. *sost.*
pp

Harp *mf* Db

Perc.

315

$\text{♩} = 90$

rit. -----

Fl. 1. *mp* *mf* *< f > mf*

Fl. 2. *mp* *mf* *< f > mf* *f*

Ob. *f* *< ff > mf* *< f > mf* *f*

B. Cl. *mf* *f* *mf* *p*

Bn. *mf* *f*

Hn. 1. *mp* *mp* *mf*

Hn. 2. *mp* *mp* *mf*

Harp *f* *ff* *mf*

Perc. *mf* *mp*

Ped. _____ Ped. _____

in rilievo

solo, molto espr.

D# F# G# A#

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Adagio ♩=60

320

Fl. 1. *pp* *p ma con intensita*

Fl. 2. *pp* *p ma con intensita*

Ob. *pp* *p ma con intensita*

B. Cl. *p ma con intensita* (*p*)

Bn. *p ma con intensita* (*p*)

Hn. 1. *pp ma con intensita* (*pp*)

Hn. 2. *pp ma con intensita* (*pp*) (*pp*)

Harp *mp* D# C# Bb E F# G# A

Perc. to med. Sus. Cym. (and Vib.) 2 yarn beaters *pp* (Ped.)



Fl. 1. *mp* *mf dim. poco a poco* *soli*

Fl. 2. *mp* *mf dim. poco a poco* *soli*

Ob. *mp* *mf* *mf* *mp* take E. H.

B. Cl.

Bn. *mp* *mf* *mp*

Hn. 1. *p* *mp* *p*

Hn. 2. *p* *mp* *p*

Harp

Perc.

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accel.

The image shows a page of a musical score for page 93. The score is for a woodwind and string ensemble. The instruments listed on the left are Fl. 1., Fl. 2., E. H., B. Cl., Bn., Hn. 1., Hn. 2., Harp, and Perc. The Fl. 1. and Fl. 2. parts have a melodic line with a '5' above the first two measures, indicating a quintuplet. The Fl. 1. part starts with a key signature of one flat and a 3/4 time signature. The Fl. 2. part starts with a key signature of two flats and a 3/4 time signature. The E. H., B. Cl., Bn., Hn. 1., Hn. 2., Harp, and Perc. parts are mostly silent, with some rests and a few notes in the Harp part. The score is marked with 'dim.' and 'p' dynamics. A large watermark 'Copying is illegal only' is overlaid diagonally across the page.

Andante ♩=90

330

Fl. 1. *(dim.)*..... *ppp*

Fl. 2. *(dim.)*..... *pp* take A. Fl.

E. H.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp *solo, dolce* *mf*

C₄ Db

Perc. *(Vib.) dolce* *mp* med. Sus. Cym. *(Vib.) l.v.* *(Vib.)*

Ped. Ped. Ped. Ped. Ped.

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335

Fl. 1.

A. Fl.

E. H.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

D4

mp

Perc. (Vib.)

p

(Ped.) Ped. Ped. Ped. Ped. Ped.

340

rit.

Fl. 1.

A. Fl.

E. H.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

pp

Ped.

ppp

Ped.

The musical score consists of nine staves. The top five staves are for woodwinds: Flute 1, Alto Flute, English Horn, Bass Clarinet, and Bassoon. The next two staves are for Horns 1 and 2. The Harp part is split across two staves. The Percussion part is on a single staff. The score is in 3/4 time and features a key signature of one flat. The woodwinds and horns are mostly silent, indicated by horizontal lines. The Harp part has a melodic line in the right hand starting with a sharp sign and a dynamic marking of *p*, and a sustained chord in the left hand. The Percussion part features a rhythmic pattern of eighth notes with a vibrato marking (Vib.) and a dynamic marking of *pp*. The score concludes with a *ppp* dynamic marking and a fermata over the final notes.

Adagio ♩=60

345

Fl. 1. *mp* *p*

A. Fl. *mp* *p* take Fl.

E. H. *mp* *p* take Ob.

B. Cl. *mp* *p*

Bn. *mp* *p* *mf* *< f > mf* solo, molto espr.

Hn. 1. *p* *p*

Hn. 2. *p* *p*

Harp *mf* *mp* D# C Bb E# Fb G# A

Perc. (Vib.) *pp* *mp* take 3 yarn beaters

Ped. _____

poco rit.-----

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

Fl. 2. *mf* *f* *p*

Ob. *mf* *f* *mf* *mp* *p*

B. Cl. *mf* *f*

Bn. *< f > mf* *f*

Hn. 1. *mp* *< mf > mp* *mf*

Hn. 2. *mp* *< mf > mp*

Harp *ff* *mf* *Db* *mp* *Db*

Perc. (Vib.) Glock. *in rilievo* *sim.*

mf *(mf)* *(mf)*

Ped. _____

alone

3/4

a tempo ♩=60

350

Fl. 1.

Fl. 1. staff with notes, dynamics *pp*, and *più p*.

Fl. 2.

Fl. 2. staff with notes, dynamics *pp*, and *più p*.

Ob.

Ob. staff with notes, dynamics *pp*, and *più p*.

B. Cl.

B. Cl. staff with notes, dynamics *p*, *mp*, and *p*, and marking *solo, doloroso*.

Bn.

Bn. staff with notes and dynamics *pp*.

Hn. 1.

Hn. 1. staff with rests.

Hn. 2.

Hn. 2. staff with rests.

Harp

Harp staff with notes and dynamics *p*.

Perc.

Perc. staff with notes, dynamics *pp*, and marking (Glock.).

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355

Fl. 1. *pp*

Fl. 2. *pp*

Ob. *pp*

B. Cl. *pp* *p* *sost.* *pp*

Bn. *ppp*

Hn. 1.

Hn. 2.

Harp *pp*

Perc. (Glock.) *ppp*

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Detailed description: This page of a musical score, numbered 100, features a rehearsal mark of 355. It contains staves for Flute 1 and 2, Oboe, Bass Clarinet, Bassoon, Horn 1 and 2, Harp, and Percussion (Glockenspiel). The woodwinds and strings play sustained notes with various dynamics including *pp*, *ppp*, *p*, and *sost.*. The percussion part has a *ppp* dynamic. A large watermark is overlaid across the page.

Fl. 1. *solo* *mp* *p* 360 3

Fl. 2. take A. Fl.

Ob. take E. H.

B. Cl.

Bn. alone *p* *pp*

Hn. 1. *pp* *ppp*

Hn. 2.

Harp

Perc.

The image shows a page of a musical score for page 101. The score is for a woodwind and brass ensemble. The instruments listed are Flute 1, Flute 2, Oboe, Bass Clarinet, Bassoon, Horn 1, Horn 2, Harp, and Percussion. The time signature is 4/4. The key signature has one sharp (F#). The score is for measures 357-360. Flute 1 has a solo part starting at measure 357 with a dynamic of *mp*. It features a triplet of eighth notes in measure 358 and another triplet in measure 360. The dynamic changes to *p* in measure 359. Bassoon has a part starting at measure 357 with a dynamic of *p*, which changes to *pp* in measure 359. Horn 1 has a part starting at measure 357 with a dynamic of *pp*, which changes to *ppp* in measure 359. There are also performance instructions: 'take A. Fl.' for Flute 2, 'take E. H.' for Oboe, and 'alone' for Bassoon. A large watermark 'Copying is illegal only' is overlaid diagonally across the page.

Fl. 1.

(A. Fl.)

E. H.

B. Cl.

Bn.

Hn. 1.

Hn. 2.

Harp

Perc.

mf *mp* *p* *tr* *menacing, brassy* *mf* *mp* *sim.*

poco rit.

The musical score consists of nine staves. The top two staves are for Flute 1 (Fl. 1.) and Flute 2 (A. Fl.). The third staff is for English Horn (E. H.), featuring a solo part with a *morendo* dynamic and a triplet of eighth notes. The fourth staff is for Clarinet (B. Cl.). The fifth staff is for Bassoon (Bn.), showing a long note with a slur. The sixth and seventh staves are for Horn 1 (Hn. 1.) and Horn 2 (Hn. 2.). The eighth staff is for Harp, and the ninth staff is for Percussion (Perc.). A large diagonal watermark reading "Copying is illegal" and "Review copy only" is overlaid across the score.

Stanley M. Hoffman

Stanley M. Hoffman was born in Cleveland, Ohio in 1959. He has lived in the greater Boston area since 1977. He received degrees in Composition from Brandeis University (Ph.D. 1993), the New England Conservatory of Music (M.M. 1984), and the Boston Conservatory (B.M. *Cum Laude* 1981).

Dr. Hoffman's accomplishments as a composer include having his unpublished compositions *Variant on "Battle Cry of Freedom,"* for wind quintet, *Get me a rag! Just a minute...* for piano solo and *Limericks and Laughter Thereafter* for clarinet solo, chosen by the West Point Woodwind Quintet, Shiau-uen Ding and Bruce Curlette for performance, respectively, in the 2012 and 2011 call for scores known as "15-Minutes-of-Fame" by the Composer's Voice Concert Series in New York City. Dr. Hoffman won a co-first place prize in the 2008–09 Longfellow Chorus International Composition Competition for his setting of the Longfellow poem *Nature*. He won a third place prize in the 2008 Choral Composition Competition sponsored by The New York Virtuoso Singers for his unpublished piece *Anim Zemiros* for SATB chorus. In 2008, Dr. Hoffman received a commission from Carolina Brass for *Fanfare, Tango and Fughetta on Hebrew Themes. Grant Us Peace* for SATB chorus received an "Honors" citation in 2002 in the Waging Peace Through Singing project sponsored by iwagepeace.com. The first song from his song cycle *Selections From "The Song of Songs"* for male voice and wind ensemble received a 1996 premiere performance from the Metropolitan Wind Symphony. Dr. Hoffman received a 1995 commission from the ALEA III contemporary music ensemble for his composition *Trio In One Movement* for clarinet, viola and violoncello. His piece *There Is a Name* for SA chorus and amplified classical guitar was performed before an audience of over 8000 people at the dedication ceremonies of the New England Holocaust Memorial in Boston on October 22, 1995. Dr. Hoffman's composition *String Quartet (1987)* was performed by the Boston Composers String Quartet at Jordan Hall in Boston on January 29, 1989. This piece was also performed by them in the Weill Recital Hall at Carnegie Hall, New York City on February 12, 1989. He received a 1984–85 Broadcast Music Incorporated (BMI) Award to Student Composers for his composition *Thirteen Ways of Looking at a Blackbird*.

Dr. Hoffman also works as a conductor, vocalist and lecturer. He has been Chief Editor at ECS Publishing since 1998, and is currently Conductor of The Temple Israel of Natick Singers.

For more information, please visit his Web site.

<www.stanleymhoffman.com>

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