

HP03-05

Sherman: Scenes and Celebrations

BY EDIE HILL

CONDUCTOR'S SCORE

\$50.00

for the town of Sherman, Connecticut
in Celebration of its Bicentennial, 2002.

SHERMAN: SCENES AND CELEBRATIONS

EDIE HILL

I. Naromi Brook

$\text{♩} = 144 (\text{♩} = \text{♩})$

sparkling, like a bubbling spring

p

Flute

Oboe

Clarinet

Bassoon

Horn (in F)

$\text{♩} = 144 (\text{♩} = \text{♩})$

I

Violin

II

Viola

like a bubbling spring
pizz.

p \leftarrow *mp* *mp* \leftarrow *mf*

Violoncello

Contrabass

6

Fl. *p* *mf* *p* *pp* *p*

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln.

II

Vla.

Vnc. *p* *mp*

Cb.

FOR PERUSAL ONLY

This musical score page contains measures 10, 11, and 12. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

Flute (Fl.): Measures 10-12 feature a melodic line with dynamics *pp*, *mp*, and *p*. A slur covers measures 10 and 11, and another slur covers measure 12. A trill is marked in measure 12.

Oboe (Ob.): Measures 10 and 11 are silent. In measure 12, there is a trill on a dotted note with a dynamic of *pp*.

Clarinet (Cl.): Measures 10 and 11 are silent. In measure 12, there is a melodic line starting with a dynamic of *pp*.

Bassoon (Bsn.): Measures 10, 11, and 12 are silent.

Horn in F (Hn. (F)): Measures 10, 11, and 12 are silent.

String Section (Vln. I, Vln. II, Vla., Vnc., Cb.): Measures 10, 11, and 12 are silent.

Measure numbers 10, 11, and 12 are indicated at the beginning of each measure. A large watermark "FOR PERUSAL" is overlaid diagonally across the page.

Musical score for measures 13-15, featuring woodwinds and strings. The score is divided into two systems.

System 1 (Measures 13-15):

- Fl. (Flute):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mp* (measure 15).
- Ob. (Oboe):** Measures 13-15. Dynamics: *p* (measure 13), *pp* (measures 14-15).
- Cl. (Clarinet):** Measures 13-15. Dynamics: *mp* (measures 13-14), *pp* (measure 15).
- Bsn. (Bassoon):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mp* (measure 15).
- Hn. (F) (Horn in F):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mp* (measure 15).

System 2 (Measures 13-15):

- Vln. I (Violin I):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mf* (measure 15).
- Vln. II (Violin II):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mf* (measure 15).
- Vla. (Viola):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mf* (measure 15).
- Vnc. (Violoncello):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mf* (measure 15).
- Cb. (Cello):** Measures 13-15. Dynamics: *pp* (measures 13-14), *mf* (measure 15).

The score includes dynamic markings (*pp*, *p*, *mp*, *mf*) and articulation marks such as slurs and accents. A large watermark "FOR PEPUSAL" is visible across the page.

This musical score page contains measures 16, 17, and 18 for a woodwind and string ensemble. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

Measure 16: Flute (Fl.) plays a melodic line starting on G4, moving up stepwise to D5, then down to G4. Dynamics are *pp* (pianissimo) for the first half and *mf* (mezzo-forte) for the second half. Clarinet (Cl.) plays a similar melodic line starting on G4, moving up to D5, then down to G4, with a *pp* dynamic. Oboe (Ob.) and Bassoon (Bsn.) are silent. Horn (Hn. (F)) is silent.

Measure 17: Flute (Fl.) continues the melodic line, moving up to A5, then down to G4. Dynamics are *mf* for the first half and *p* (piano) for the second half. Oboe (Ob.) plays a trill on G4, marked with a *tr* and *pp* dynamic. Clarinet (Cl.) is silent. Bassoon (Bsn.) and Horn (Hn. (F)) are silent.

Measure 18: Flute (Fl.) continues the melodic line, moving up to A5, then down to G4. Dynamics are *p*. Oboe (Ob.) continues the trill on G4, marked with a *pp* dynamic. Clarinet (Cl.) is silent. Bassoon (Bsn.) and Horn (Hn. (F)) are silent.

Violin and Viola Parts: Violin I (Vln. I) and Violin II (Vln. II) play a rhythmic accompaniment of eighth notes. Vln. I starts on G4, moving up to D5, then down to G4. Vln. II starts on G4, moving up to D5, then down to G4. Dynamics are *ppp* (pianississimo) for the first half and *mp* (mezzo-piano) for the second half. Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.) are silent.

This musical score page contains measures 25 through 27 for a woodwind and string ensemble. The instruments are arranged as follows:

- Flute (Fl.):** Measures 25-27. Starts with a *pp* dynamic, increases to *mp* by measure 26, and then returns to *pp* in measure 27. Includes a trill in measure 27.
- Oboe (Ob.):** Measures 25-27. Starts with a *pp* dynamic, increases to *mp* by measure 26, and then returns to *pp* in measure 27.
- Clarinet (Cl.):** Measures 25-27. Starts with a *mp* dynamic, then drops to *pp* in measure 26, and remains at *pp* in measure 27. Includes a trill in measure 26.
- Bassoon (Bsn.):** Measures 25-27. Remains silent throughout.
- Horn (Hn. (F)):** Measures 25-27. Starts with a *mf* dynamic in measure 26 and continues through measure 27.
- Violin I (Vln. I):** Measures 25-27. Starts with a *pp* dynamic in measure 25 and remains at *pp* through measure 27.
- Violin II (Vln. II):** Measures 25-27. Starts with a *pp* dynamic in measure 25 and remains at *pp* through measure 27.
- Viola (Vla.):** Measures 25-27. Starts with a *mf* dynamic in measure 25, then drops to *pp* in measure 26, and remains at *pp* through measure 27.
- Violoncello (Vnc.):** Measures 25-27. Starts with a *mp* dynamic in measure 25, then drops to *pp* in measure 26, and remains at *pp* through measure 27.
- Contrabass (Cb.):** Measures 25-27. Remains silent throughout.

The score includes various musical notations such as dynamics (*pp*, *mp*, *mf*), trills (*tr*), and slurs. A large watermark reading "FOR PEARUSAL" is overlaid diagonally across the page.

This musical score page contains measures 28, 29, and 30 for a woodwind and string ensemble. The instruments are arranged as follows:

- Flute (Fl.):** Measures 28-30. Measure 28 is a whole rest. Measure 29 features a melodic line starting on G4, moving up stepwise to D5, with dynamics *pp* and *mp*. Measure 30 continues the line, ending on G4 with a *pp* dynamic.
- Oboe (Ob.):** Measures 28-30. Measure 28 has a trill on G4. Measure 29 has a whole rest. Measure 30 has a melodic line starting on G4, moving up stepwise to D5, with dynamics *pp* and *mp*.
- Clarinet (Cl.):** Measures 28-30. Measure 28 has a melodic line starting on G4, moving up stepwise to D5, with a *mp* dynamic. Measure 29 has a trill on G4. Measure 30 has a whole rest with a *pp* dynamic.
- Bassoon (Bsn.):** Measures 28-30. All measures contain whole rests.
- Horn (Hn. (F)):** Measures 28-30. Measure 28 has a whole rest with a *mp* dynamic. Measure 29 has a whole rest. Measure 30 has a melodic line starting on G4, moving up stepwise to D5, with a *mp* dynamic.
- Violin I (Vln. I):** Measures 28-30. Measure 28 has a whole rest with a *pp* dynamic. Measure 29 has a whole rest with a *mf* dynamic. Measure 30 has a melodic line starting on G4, moving up stepwise to D5, with a *pp* dynamic.
- Violin II (Vln. II):** Measures 28-30. Measure 28 has a whole rest with a *mf* dynamic. Measure 29 has a whole rest with a *pp* dynamic. Measure 30 has a whole rest.
- Viola (Vla.):** Measures 28-30. All measures contain whole rests.
- Violoncello (Vnc.):** Measures 28-30. All measures contain whole rests.
- Contrabass (Cb.):** Measures 28-30. All measures contain whole rests.

The score includes various musical notations such as trills (*tr*), dynamics (*pp*, *mp*, *mf*), and slurs. A large watermark "FOR PEPUSAL ONLY" is overlaid diagonally across the page.

31

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln. II

Vla.

Vnc.

Cb.

pp

mp

f

pp

mp

p

f

p

f

34

Fl. *mp* *f*

Ob. *p* *mf* *p* *tr*

Cl.

Bsn.

Hn. (F) *brightly* *mp* *mf* *mp* *mf* *mp* *f*

I

Vln. II

Vla. *f* *p* *p*

Vnc.

Cb. *p*

Detailed description: This page of a musical score covers measures 34, 35, and 36. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). In measure 34, the Flute has a melodic line starting with a *mp* dynamic and reaching *f* by measure 36. The Oboe plays a trill in measure 34, with dynamics *p*, *mf*, and *p* across the measures. The Horn in F plays a rhythmic pattern starting *brightly* at *mp*, with dynamics *mf*, *mp*, *mf*, *mp*, and *f* across the measures. The Viola has a sustained note in measure 34 at *f*, which softens to *p* in measure 35 and has a melodic line in measure 36. The Contrabass has a sustained note in measure 34 at *p*. A large watermark 'FOR PIRATE USE ONLY' is overlaid on the score.

This musical score page contains measures 37, 38, and 39 for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

Woodwind Section:

- Flute (Fl.):** Measures 37-39 feature a melodic line with dynamics *p*, *pp*, *p*, and *pp*. A trill (*tr*) is indicated in measure 38.
- Oboe (Ob.):** Measures 37-39 feature a melodic line with dynamics *pp*, *mp*, and *pp*. A trill (*tr*) is indicated in measure 38.
- Clarinet (Cl.):** Measures 37-39 feature a melodic line with dynamics *pp*, *p*, and *pp*.
- Bassoon (Bsn.):** Measures 37-39 are silent.
- Horn in F (Hn. (F)):** Measures 37-39 are silent.

String Section:

- Violin I (Vln. I):** Measures 37-39 feature a melodic line with dynamics *f* and *mf*.
- Violin II (Vln. II):** Measures 37-39 feature a melodic line with dynamics *f* and *mf*.
- Viola (Vla.):** Measures 37-39 feature a melodic line with dynamics *mp* and *pp*.
- Violoncello (Vnc.):** Measures 37-39 are silent.
- Contrabass (Cb.):** Measures 37-39 are silent.

40

Fl.

pp *mf* *mp*

A ♩ = c.80

tr tr tr

Ob.

Cl.

pp

Bsn.

Hn. (F)

play like winding water

pp

40

I

Vln.

pp

A ♩ = c.80

II

pp

Vla.

Vnc.

Cb.

44

Fl. *tr tr* (pick up Alto Flute)
p mp pp

Ob. *n* *pp*

Cl. *play like winding water* (pick up Bass Clar.)
n mp n

Bsn.

Hn. (F)

44

I Vln.

II Vln.

Vla.

Vnc.

Cb.

FOR PERUSAL ONLY

Detailed description: This page of a musical score covers measures 44 to 47. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The string section includes Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). In measure 44, the Flute part has a trill (tr) and dynamic markings p, mp, and pp. The Oboe part has a five-measure rest followed by a note with dynamic n. The Clarinet part has a five-measure rest followed by a note with dynamic n, then a five-measure rest followed by a note with dynamic mp, and finally a three-measure rest followed by a note with dynamic n. The Bassoon and Horn parts have five-measure rests. In measure 45, the Flute part has a trill (tr) and dynamic markings p, mp, and pp. The Oboe part has a five-measure rest followed by a note with dynamic n. The Clarinet part has a five-measure rest followed by a note with dynamic n, then a five-measure rest followed by a note with dynamic mp, and finally a three-measure rest followed by a note with dynamic n. The Bassoon and Horn parts have five-measure rests. In measure 46, the Flute part has a trill (tr) and dynamic markings p, mp, and pp. The Oboe part has a five-measure rest followed by a note with dynamic n. The Clarinet part has a five-measure rest followed by a note with dynamic n, then a five-measure rest followed by a note with dynamic mp, and finally a three-measure rest followed by a note with dynamic n. The Bassoon and Horn parts have five-measure rests. In measure 47, the Flute part has a trill (tr) and dynamic markings p, mp, and pp. The Oboe part has a five-measure rest followed by a note with dynamic n. The Clarinet part has a five-measure rest followed by a note with dynamic n, then a five-measure rest followed by a note with dynamic mp, and finally a three-measure rest followed by a note with dynamic n. The Bassoon and Horn parts have five-measure rests. The string section is mostly silent, with some faint markings in the Violin I and II parts.

48

Alto Fl.

Ob. *mp*

Bs. Cl. *pp* **Bb Bass Clar.** *mp*

Bsn. *p* *mp* *6* *5* *mp*

Hn. (F)

play like winding water

48

I Vln.

II Vln.

Vla.

Vnc. *pizz.* *p*

Cb. *pizz.* *p*

B ♩ = 144 (♩ = ♩)

52

Alto Flute

Alto Fl. *p* *mp* *p*³

Ob.

Cl. (to Bb Clar.) Bb Clar. *p* *mp* *p*³

Bsn.

Hn. (F)

B ♩ = 144 (♩ = ♩)

52

I *pizz.* *mf* < *f*

II *pizz.* *mf* < *f*

Vla. *pizz.* *mp* < *mf*

Vnc. *mp* < *mf*

Cb. *mp* < *mf*

56 C

Alto Fl. *mf* *pp* *pp*

Ob. *pp*

Cl. *mf* *pp* *pp*

Bsn.

Hn. (F)

56 C

I *arco* *pp* *mp*

Vln. II *arco* *pp* *mp*

Vla. *arco* *pp* *mp*

Vnc.

Cb.

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available for purchase.

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72 *pp* *pp* *mp* *tr* (pick up C Flute)

Alto Fl.

Ob. *tr* *pp* *pp*

Cl. *pp* *mp*

Bsn. *p* *pp* *mp*

Hn. (F)

72 *pp* *pp* *mf* *mf* *pp* *pp* *arco* *pp* *mp*

I Vln.

II Vln.

Vla. *mf* *mf* *pp*

Vnc. *mf* *pp*

Cb. *pp* *mp*

expressively, singing out

C Flute

76

Fl. *pp* *mf* *pp* *pp* *mf*

Ob. *tr* *pp*

Cl. *pp* *pp*

Bsn. *pp*

Hn. (F) *p*

as if winding through dark woods, expressively

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *pp*

Vnc. *mp* *pp*

Cb. *pp* *pp*

80

Fl.

tr

p

Ob.

mp *pp*

Cl.

mp *pp*

Bsn.

Hn. (F)

p

80

I

Vln.

II

pp *mp*

Vla.

pp *mp*

Vnc.

Cb.

mf *pp* *pp* *mf*

FOR PIRUSAL ONLY

84

Fl. *f* *tr* *f* *f* *ff*

Ob. *p* *f*

Cl.

Bsn. *p* *mf* *p*

Hn. (F) *p* *mf* *p < f* *p < f* *mp*

I

Vln. II

Vla.

Vnc. *p* *mf* *pp*

Cb. *pp* *mf* *pp*

Detailed description: This page of a musical score covers measures 84 through 87. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The brass section includes Trumpet I (I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The Flute part features trills and dynamic markings of *f* and *ff*. The Oboe part has a long note with a trill and dynamics of *p* and *f*. The Bassoon part has a melodic line with dynamics of *p*, *mf*, and *p*. The Horn in F part has a rhythmic pattern with dynamics of *p*, *mf*, *p < f*, *p < f*, and *mp*. The Violin II part has a continuous eighth-note pattern. The Viola part has a similar eighth-note pattern. The Violoncello part has a melodic line with dynamics of *p*, *mf*, and *pp*. The Contrabass part has a melodic line with dynamics of *pp*, *mf*, and *pp*. A large watermark 'FOR PIRATES ONLY' is visible across the score.

88 *molto rall.* D ♩ = 80

Fl. *p*

Ob. *pp*

Cl.

Bsn.

Hn. (F) *mf* *p* D ♩ = 80
dolce
again, play like winding water

88 *molto rall.*

I *p* *mp*

Vln. *tr* *p* *pp* *n*

II *p* *pp* *n*

Vla. *n*

Vnc.

Cb.

92

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln. II

Vla.

Vnc.

Cb.

dolce, play like winding water

p \curvearrowright *mp*

5

96

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln.

II

Vla.

Vnc.

Cb.

n

n

cantabile

p *mf*

jete

play like winding water

p

Detailed description of the musical score: The score is for page 27, measures 96-99. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn in F) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and horns are mostly silent, indicated by rests. The Violin I part has a note marked *n*. The Violin II part has a melodic line marked *n*. The Viola part has a melodic line starting at measure 96 with dynamics *p* and *mf*, marked *cantabile*, and ending at measure 99 with a *jete* flourish. The Contrabass part has a note at measure 99 marked *p* with the instruction *play like winding water*.

100 *molto accel.*

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln.

II

Vla. *jete*

Vnc. *mp* *<* *mf* *n* 3

Cb. *mp* *pp*

E ♩=144

103

Fl. *f* *mf*

Ob.

Cl. *f* *mf*

Bsn.

Hn. (F)

E ♩=144

103

I

Vln. II

Vla. *p* *mf*

Vnc. *pizz.* *f*

Cb. *pizz.* *f*

n

107

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln.

II

Vla.

Vnc.

Cb.

p ³ *pp* ³

pizz. *f*

f

f

f

f

f

f

f

F ♩ = 144

112

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

tr.

p *f* *p*

F ♩ = 144

112

I

Vln. II

Vla.

Vnc.

Cb.

soaring, singing out, joyfully arco

mp *f*

soaring, singing out, joyfully arco

mp *f*

arco

pp *mp*

arco

pp *mp*

(pizz.)

mp

116

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln. II

Vla.

Vnc.

Cb.

tr.

p *mf* *p*

(echo strings)

arco

pp *mf* *pp*

pizz.

rall. poco a poco
(like a brook moving out into big water)

120

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

mp

p

mp

p

mp

rall. poco a poco
(like a brook moving out into big water)

120

I

Vln.

II

Vla.

Vnc.

Cb.

p

mp

p

tr

128

Fl.

mp

p

pp

tr

Ob.

mp

mp

p

pp

Cl.

mp

p

pp

tr

Bsn.

mf

decresc.

pp

Hn. (F)

mf

decresc.

pp

128

I

Vln.

pp

II

pp

Vla.

pp

Vnc.

pp

Cb.

pp

Picc.
5
gently
p

Ob.
mp
dolce

Bs. Cl.

Bsn.
mp
dolce

Hn. (F)

I
II
Vln.
mp *mf* *sub.p* *n*

Vla.
mp *mf* *sub.p*
stagger bowing, seamless

Vnc.
mp *mf* *sub.p*
stagger bowing, seamless

Cb.
mp *mf* *sub.p*
stagger bowing, seamless

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C Flute
dolce

27

Fl.

pp \curvearrowright *p*

dolce

EH

pp \curvearrowright *p*

dolce

Bs. Cl.

pp \curvearrowright *p*

dolce

Bsn.

pp \curvearrowright *p*

dolce

Hn. (F)

pp \curvearrowright *p*

27

I

Vln.

n

II

n

Vla.

n

Vnc.

n

Cb.

n

34 (pick up Piccolo)

Picc.

EH (pick up Oboe)

Bs. Cl. (pick up Bb Clarinet)

Bsn.

Hn. (F)

I

Vln. *p* *mp* *n*

II *n* *pp* *n*

Vla. *p* *n*

Vnc. *p* *n*

Cb. *p* *n*

III. Fanfare

$\text{♩} = 132$

Picc.
tr
f

Ob.
tr

Cl.
f
tr

Bsn.
f
tr

Hn. (F)

$\text{♩} = 132$

Vln. I

Vln. II

Vla.
f

Vnc.
f

Cb.
f

This musical score page, numbered 46, features a large watermark reading "FOR SALE ONLY". The score is divided into two systems. The first system includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (F). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

First System:

- Picc.:** Starts at measure 10 with a trill. Measures 11-12 are rests. Measure 13 has a trill and a *f* dynamic. Measure 14 has a *f* dynamic and a melodic line.
- Ob.:** Starts with a trill and *f* dynamic. Measure 11 has a trill and *f* dynamic. Measure 12 has a trill and *f* dynamic. Measure 13 has a trill.
- Cl.:** Measure 11 has a *f* dynamic and a melodic line. Measure 12 has a *f* dynamic. Measure 13 has a trill.
- Bsn.:** Starts with a trill and *f* dynamic. Measure 11 has a trill and *f* dynamic. Measure 12 has a trill. Measure 13 has a trill and *ff* dynamic. Measure 14 has a trill and *ff* dynamic.
- Hn. (F):** Measure 11 has a *f* dynamic and a melodic line. Measure 12 has a *f* dynamic. Measure 13 has a *f* dynamic.

Second System:

- Vln. I:** Measures 10-14 feature a rhythmic pattern of eighth notes with accents.
- Vln. II:** Measures 10-14 feature a rhythmic pattern of eighth notes with accents.
- Vla.:** Measures 10-14 feature a rhythmic pattern of eighth notes with accents.
- Vnc.:** Measures 10-14 feature a rhythmic pattern of eighth notes with accents.
- Cb.:** Measures 10-14 feature a rhythmic pattern of eighth notes with accents.

15

Picc. *f* *tr*

Ob. *f* *tr*

Cl. *f* *tr*

Bsn. *f* *tr*

Hn. (F) *f*

I *f* *mf*

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

Vla. *mf* *f* *mf cresc.*

Vnc. *mf* *f* *mf cresc.*

Cb. *mf* *f* *mf cresc.*

20

Picc. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. (F) *f*

I *cresc.*

Vln. II

Vla.

Vnc.

Cb.

FOR PERSUAL ONLY

Detailed description: This page of a musical score, numbered 48, contains measures 20 through 23. The score is arranged in two systems. The first system includes staves for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The Piccolo part begins with a forte (*f*) dynamic and a triplet of eighth notes. The Oboe part enters in measure 21 with a forte (*f*) dynamic. The Clarinet part enters in measure 23 with a forte (*f*) dynamic. The Horn part has two forte (*f*) entries, one in measure 20 and another in measure 22. The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The Violin I part starts with a *cresc.* (crescendo) marking. The Violin II, Viola, Violoncello, and Contrabass parts all play a rhythmic pattern of eighth notes with accents throughout the measures.

24 *tr* *molto rall.* sub. ♩=60-66 (pick up C Flute)

Picc. *tr* *molto rall.* sub. ♩=60-66 (pick up C Flute)

Ob. (pick up English Horn)

Cl.

Bsn.

Hn. (F)

24 *molto rall.* sub. ♩=60-66

I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vnc. *f* *ff* *p*

Cb. *f* *ff* *p*

A

28

Fl.

EH

Cl.

Bsn.

Hn. (F)

A

28

I

II

Vln.

Vla.

Vnc.

Cb.

p < *mf* > *p* *pp* < *mp* > *pp* *mp* < *mf* > *n*

33

Fl.

English Horn
expressively, dolce

Cl.

Bsn.
dolce

Hn. (F)

3

5

n

33

I
Vln.

II

Vla.

Vnc.

Cb.

37

Fl.

EH

Cl.

Bsn.

Hn. (F)

I

Vln.

II

Vla.

Vnc.

Cb.

ff

ff

ff

ff

3

FOR PERUSAL ONLY

B ♩ = 144

40 C Flute

Fl. *p*

Ob. (pick up Oboe)

Cl. *p*

Bsn.

Hn. (F)

B ♩ = 144

40

I *pp* *mp*

Vln. II *pp* *mp*

Vla. *p*

Vnc. *p*

Cb. *p*

43

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

I

Vln.

II

Vla.

Vnc.

Cb.

FOR PERSAL ONLY

46 (to Picc.)

Fl. Ob. Cl. Bsn. Hn. (F) Vln. I Vln. II Vla. Vnc. Cb.

This musical score page contains measures 46, 47, and 48. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn in F (Hn. (F)). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The Flute and Clarinet parts feature a melodic line of eighth notes with slurs and accents. The Oboe, Bassoon, and Horn parts are silent, indicated by rests. The Violin I and II parts play a sustained note with a long slur. The Viola, Violoncello, and Contrabass parts are silent. The page is marked with a large 'FOR PERSUSAL ONLY' watermark.

C $\text{♩} = 132$
49 **Piccolo**

Picc. *f*

Ob. *f* *tr*

Cl. *f* *tr*

Bsn. *f*

Hn. (F) *f* 3

C $\text{♩} = 132$
49

I *f*

Vln. II *f*

Vla. *f*

Vnc. *f*

Cb. *f*



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Her music has been performed in such distinguished and varied venues as Lincoln Center, the LA County Museum of Art, the Library of Congress, The Schubert Club, Walker Art Center, Liviu Cultural Center (Romania), Feszek Művészklub (Budapest) Boston's Jordan Hall, classrooms and cafes, basilicas and back yards. Presenters and Ensembles have included New Jersey's Cape May Festival Orchestra, the Amarillo Symphony Orchestra, The Charleston Symphony, the Lexington (KY) Philharmonic, The Sherman Chamber Ensemble (CT), Two Sides Sounding, and the Taos New Music Group. Her choral music is widely performed by renowned ensembles such as Cantus, the Rose Ensemble, VocalEssence, Dare to Breathe, The Dale Warland Singers, The Singers: Minnesota Choral Artists, Valborg Ensemble (The Netherlands), and Harmonium Choral Society, as well as by many collegiate ensembles throughout North America, Eastern, and Western Europe. A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has been awarded grants and awards from the Jerome Foundation, ASCAP, and Chamber

Music America, to name a few. She actively cultivates the talents of young composers and musicians as well as educating and engaging the public in the music of today. She has been a guest lecturer at such institutions as Syracuse University, the American Composers Forum, the Iowa Composers Forum Nuts N' Bolts Festival, Tufts University, the University of Michigan and Delft University (The Netherlands). She earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principle composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is currently Composer-in-Residence at St. Paul's Schubert Club where she runs the Composer Mentorship Program. Her home, studio and publishing business are based in Minneapolis, Minnesota.



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[email: edie@ediehill.com](mailto:edie@ediehill.com)

3324 Grand Avenue South • Minneapolis, MN 55408

612.825.9794