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**Concerto for Harpsichord and Chamber Orchestra**

A Dissertation Presented

by

**Bill M. Wolf**

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

**Doctor of Philosophy**

in

**Music**

Stony Brook University

**May 2008**

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**Stony Brook University**

The Graduate School

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Abstract of the Dissertation

**Concerto for Harpsichord and Chamber Orchestra**

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**Bill M. Wolf**

**Doctor of Philosophy**

in

**Music**

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2008

A work in three movements:

**1<sup>st</sup> Movement:** A moderately paced double fugue. The orchestra takes the first fugue, while the soloist takes the second. The soloist and orchestra combine towards the end of the movement.

**2<sup>nd</sup> Movement:** A slow French overture. The orchestral music features the heavily dotted rhythms found in this style, while the soloist is given two lyrical interludes.

**3<sup>rd</sup> Movement:** The fast movement, brisk and playful, with many juxtapositions and sharp twists.

Bill Wolf

Concerto for  
Harpsichord and  
Chamber Orchestra

## Instrumentation:

Flute, doubling piccolo  
oboe

Clarinet, doubling bass clarinet

Bassoon, doubling contrabassoon

French horn in F, including mutes

Trumpet in B<sup>b</sup>, including whisper mute and harmon mute

Percussion: Glockenspiel

Vibraphone, including two bows

Timpani, 25"

Cymbal, 18"

Snare

Tom-toms, medium sized

Bass drum

Legend for nonpitched percussion:



A: Cymbal  
B: rim of snare  
C: snare  
D: Tom-tom  
E: bass drum

harpsichord

Violins - five firsts and four seconds

Violas - three

Violoncellos - two

Contrabass - one

} Baroque bows may be used, if available for all strings

## Notes:

Harpsichord registration is left to the discretion of the soloist.

Dynamics are approached traditionally. But for some extremely soft and muted passages, trumpet and horn are one dynamic marking less than the orchestras, while the percussion is usually two markings less.

As is traditional, accidentals apply to an entire measure upon first occurrence, unless any natural signs. However, courtesy accidentals are used liberally, especially when the same note appears in different voices. In addition, accidentals in the harpsichord are sometimes indicated in each separate voice.

No double stops are required for the strings. All passages with more than one note to a stem or with stems in opposite directions are to be played divisi.

Score transposes.

meno andante (♩=80-84)

Fugue

5

to Mom

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Percussion

Harpsichord

Violin I

Violin II

Viola

Violoncello

Contrabass

*p* *mp* *mf* *f* *cresc.* *mp* *mf* *f*

1st stand

1st stand

1st stand

1st stand



10

15

fi.  
ob.  
cl.  
bsr.

hn.  
f. rpt.

perc.

hpschd.

vi. I  
vi. II  
vle.  
vcl.  
Cb.

*f* *mf* *mp* *p*

*f* *mf* *mp* *p*

*f* *mf* *mp* *p*

*f* *mf* *mp* *p*

*f* *mf* *mp* *p*



Fl. *f* *mp* *p* *cresc.*

ob.

cl.

b♭n.

b♭n.

frpt.

perc.

hpschd.

vl. I

vl. II

via.

vc.

cb.

*mp* *p* *cresc.*

*mp* *p* *cresc.*

35 40 (piccolo)

picc. *mf* *p* *poco a poco cresc.* *mp* *mf* *cresc.*

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

cl. *mf* *p* *poco a poco cresc.* *mp* *mf* *cresc.*

bca. *mf* *p* *poco a poco cresc.* *mp* *mf* *cresc.*

hn. *p* *mp* *cresc.*

trpt. *p* *mp* *cresc.*

perc. *ppp* *poco a poco cresc.* *pp* *cresc.*

hpschd.

vi. I *p* *mp* *mf* *cresc.*

vi. II *p* *poco a poco cresc.* *mp* *mf* *cresc.*

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

vlc. *mf* *p* *poco a poco cresc.* *mp* *mf* *cresc.*

cb. *p* *poco a poco cresc.* *mp* *mf*

*1st choir takes top line*

45

picc. *cresc.*

ob. *f*

cl. *cresc.*

bsn. *cresc.*

50

*mp*

*mp*

flute

hn. *cresc.*

trpt. *mf*

*mf*

*p*

perc. *cresc.*

*mp*

*glock.*

*dmp.*

*dmp. mp*

*dmp.*

hpschd.

vi. I *non divisi*

vi. II *cresc.*

vla. *f*

vlc. *f*

cb. *f*

*mp*

*mp*

*mp*

*mp*

7

55 60

fl.

ob.

cl.

bsn.

tr.

trpt.

perc.

hpschd.

vi. I

vi. II

vla.

vic.

cb.

pp

pp

pp

pp

pp

pp

65 (flute) PP 70

fl.

ob.

cl.

bn.

bn.

trpt.

perc.

hpschd.

vl. I

vl. II

vla.

vlc.

cb.

75

80

fl.  
ob.  
cl.  
bsn.

bn.  
fpt.

perc.

hpschd.

vi. I  
vi. II  
vln.  
vlc.  
cb.



85

90

fl.

ob.

cl.

bsa.

bn.

frpt.

perc.

hpschd.

vl. I

vl. II

vla.

vlc.

cb.

vi.  
ob.  
cl.  
bsa.

Musical staves for Violin (vi.), Oboe (ob.), Clarinet (cl.), and Bassoon (bsa.).

tr.  
trpt.

Musical staves for Trumpet (tr.) and Trombone (trpt.).

perc.

Musical staff for Percussion (perc.).

hpschd.

Musical staff for Harpsichord (hpschd.).

vi. I  
vi. II  
vln.  
vlc.  
cb.

Musical staves for Violin I (vi. I), Violin II (vi. II), Viola (vln.), Violoncello (vlc.), and Contrabass (cb.).

fl.

ob.

cl.

bss.

bass clarinet

hn.

trpt.

perc.

hpschd.

vi. I

vi. II

vi. a.

vk.

cb.

110

fi.  
ob.  
bcl. (bass clarinet)  
bss. *pp* *poco cresc.* *Contrabassoon*

tr.  
trpt.

perc.

bpschd.

vi. I *pp* *1st stand*  
vi. II *pp* *1st stand*  
vln. *pp* *1st chair pp*  
vcl. *pp*  
cb. *pp*

*tutti* *poco cresc.*  
*tutti* *poco cresc.*  
*alco tutti* *poco cresc.*  
*poco cresc.*

115

fl.

ob.

bcl. *dim.* *pp* poco a poco cresc.

cbn. *pp* poco a poco cresc. (C=Contrabassoon)

tr.

tp.

perc. *ppp* poco a poco cresc.  *timp*

hpachd.

vi. I *pp* poco a poco cresc.

vi. II *pp* poco a poco cresc.

va. *pp* poco a poco cresc.

vc. *pp* poco a poco cresc.

cb. *pp* poco a poco cresc.

120

fl.

ob.

bcl.

obs.

br.

trpt.

perc.

hpschd.

vi. I

vi. II

vla.

vcl.

cb.

*p* *mp* *poco a poco* *cresc.*

*p* *mp* *poco a poco* *cresc.*

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

*pp* *p* *poco a poco* *cresc.*

*pp* *p* *poco a poco* *cresc.*

*fr.*

*pp* *poco a poco* *cresc.*

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

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

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

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

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

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

Handwritten musical score for a symphony orchestra, page 16. The score is divided into two systems by a vertical bar line. The instruments listed on the left are:

- fl. (Flute)
- ob. (Oboe)
- ocl. (Clarinet)
- cbsn. (Bassoon)
- tr. (Trumpet)
- trpt. (Trumpet)
- perc. (Percussion)
- hpschd. (Harpsichord)
- vi. I (Violin I)
- vi. II (Violin II)
- vla. (Viola)
- vcl. (Violoncello)
- cb. (Cello)

The score includes various musical notations such as dynamics (mf, f, cresc., mp, p, ff), articulation (accents), and performance instructions like "Soft yain" for the percussion. The key signature has one flat (B-flat), and the time signature is 4/4. The harpsichord part features complex rhythmic patterns with triplets and sixteenth notes. The woodwinds and strings play sustained chords and melodic lines, with some instruments like the bassoon and cello having specific markings.

17 *poco rit.* ----- *a tempo*  
130 135

fl.  
ob. *pp*  
cl.  
bsn.

*poco rit.* ----- *a tempo*  
trp.  
*ppp*

*poco rit.* ----- *a tempo*  
perc. *ppp*

*poco rit.* ----- *a tempo*  
hpschd.

*poco rit.* ----- *a tempo*  
vi. I *pp*  
vi. II *pp*  
vla. *pp*  
vlc. *pp* *arco* *1st chair (arco)*  
cb. *pp* *dim.* *pliez.*



140

#15

fl. *pp* *p*

ob. *pp* *p*

bcl. *pp* *p*

bsn. (bassoon) *pp* *p*

trpt. *pp*

perc.

hpschd.

vi. I

vi. II

vla.

vlc.

cb.

vi.  
ob.  
bcl.  
bsa.

hn.  
trp.

perc.

hpschd.

vl. I  
vl. II  
vla.  
vlc.  
cb.

160 165 170

fl.

ob.

bcl.

bss.

trpt.

perc.

hpschd.

vi. I

vi. II

vla.

vlc.

co.

mp

p

cresc.

f

dim.

mf

ff

1st choir

fl.  
ob.  
bcl.  
bss.

hn.  
trpt.

perc.

hpschd.

vi. I  
vi. II  
vln.  
vlc.  
cb.

*Attacca*

Flute  
 oboe  
 clarinet in Bb  
 bassoon

Handwritten musical notation for the woodwind section, including parts for Flute, oboe, clarinet in Bb, and bassoon. The bassoon part features a prominent melodic line with various articulations and dynamics.

horn in F  
 trumpet in Bb

Handwritten musical notation for the brass section, including parts for horn in F and trumpet in Bb. The trumpet part has a melodic line with some slurs and dynamics.

percussion

Handwritten musical notation for the percussion part, showing a series of rests and some rhythmic markings.

harpichord

Handwritten musical notation for the harpichord, consisting of two staves with rests and some dynamic markings.

violin I  
 violin II  
 viola  
 violoncello  
 contrabasso

Handwritten musical notation for the string section, including parts for violin I, violin II, viola, violoncello, and contrabasso. The strings play a rhythmic accompaniment with some melodic elements.

10 15 *poco rit.*

Fl. *mp* *fp* *dim.*

ob. *mp* *fp* *dim.*

cl. *mp* *fp* *dim.*

bsn. *dim.* *mp* *fp* *a.*

*poco rit.*

tn. *dim.* *a.*

trpt.

*poco rit.*

Perc.

*poco rit.*

hpschd. *poco rit.*

vi. I *mp* *fp* *dim.*

vi. II *mp* *fp* *dim.*

vla. *mp* *fp* *dim.*

vt. *mp* *fp* *a.* *dim.*

cb. *mp* *fp* *a.*

3 a tempo

ad

vi.  
ob.  
cl.  
bss.

a tempo

bn.  
fpt.

a tempo

perc.

a tempo

hpschd.

a tempo

vi. I  
vi. II  
vla.  
vlc.  
cb.

25

30

Fl.  
ob.  
Cl.  
bss.

h.a.  
trpt.

perc.

hpsehd.

vi. I  
vi. II  
vln.  
vln.  
cb.

for choir  
con Sordino

P



Fl.  
ob.  
cl.  
bsn.  
bn.  
tpt.  
perc.  
bpschd.  
vi.I  
vi.II  
vk.  
vc.  
cb.

*con sordino*  
*con sordino*  
*divisi*

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

Detailed description: This page of a musical score, numbered 35, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and Percussion are mostly silent. The Bassoon (bsn.) and Bassoon/Contrabassoon (bpcschd.) have melodic lines starting in the second system. The Violin I (vi.I) and Violin II (vi.II) parts are silent. The Viola (vk.) part begins in the second system with a *con sordino* marking. The Violoncello (vc.) and Contrabass (cb.) parts have melodic lines starting in the second system, with *con sordino* markings. Dynamics include *p*, *mp*, and *cresc.* throughout the score.

40 45

Fl. *mf* *f* *p* *a.*

ob. *mf* *f* *p* *a.*

cl. *mf* *f* *p* *a.*

bsa. *mf* *f* *p* *a.*

hr. *mute* *whisper mute* *mp* *f* *pp* *a.* *senza sord.*

trpt. *mf* *f* *pp* *a.*

perc.

hpschd.

vi. I *con sordino* *mf* *f* *dim.* *p* *senza sord.*

vi. II *con sordino* *mf* *f* *dim.* *p* *senza sord.*

vla. *mf* *f* *dim.* *p* *senza sord.*

vlc. *mf* *f* *dim.* *p*

cb. *mf* *f* *p*

7 a tempo

50

Fl.

ob.

cl.

bn.

a tempo

Senza sord.

tn.

trpt.

a tempo

perc.

a tempo

hpschd.

*fr.* *fr.* *fr.* *grace note on the beat* *not fast*

a tempo

vi. I

vi. II

vla.

vcl.

cb.

Senza sord.

Senza sord.

Fl.  
ob.  
cl.  
bn.

hn.  
tpt.

perc.

hpschd.

vi. I  
vi. II  
vln.  
vcl.  
cb.

Handwritten musical score for a symphony orchestra, page 9. The score includes staves for Piccolo (picc.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Horn (hn.), Trumpet (trpt.), Percussion (perc.), Harpsichord (bpschd.), Violin I (vi. I), Violin II (vi. II), Viola (va.), Violoncello (vc.), and Contrabass (cb.). The music is in 2/4 time and features dynamic markings such as *p*, *mp*, *mf*, and *f*, along with *cresc.* and *sf* markings. The harpsichord part is present in the first measure but silent thereafter. The woodwinds and strings play melodic lines with various articulations and dynamics.

65 fo flute

picc. *dim.* *p* *ff* *f* *dim.*

ob. *p* *ff* *f* *dim.*

cl. *dim.* *p* *ff* *f* *dim.*

bs. *p* *molto cresc.* *ff* *f* *dim.*

tr. *pp* *mf* *f* *mf* *dim.*

tpt. *pp* *f* *mf* *dim.*

perc.

observe divisions by band

I *p* *molto cresc.* *ff* *dim.* *f* *dim.*

VI. I<sup>a</sup> *ff; as before* *p* *molto cresc.* *ff* *dim.* *f* *dim.*

III *p* *molto cresc.* *ff* *dim.* *f* *dim.*

I *p* *molto cresc.* *ff* *dim.* *f* *dim.*

VI. II *ff; as before* *p* *molto cresc.* *ff* *dim.* *f* *dim.*

II *p* *molto cresc.* *ff* *dim.* *f* *dim.*

I *ff; as before* *p* *molto cresc.* *ff* *dim.* *f* *dim.*

II *p* *molto cresc.* *ff* *dim.* *f* *dim.*

vla. *p* *molto cresc.* *ff* *dim.* *f* *dim.*

vla. *p* *molto cresc.* *ff* *dim.* *f* *dim.*

cb. *p* *molto cresc.* *ff* *dim.* *f* *dim.*

*poco rit.*

fl.  
mf mp p

ob.  
mf dim. mp p

cl.  
mf mp p

bsn.  
mf mp p

*poco rit.*

hn.  
mf dim. p pp

trpt.  
mp p pp

*poco rit.*

perc.

*poco rit.*

I  
mf mp p

VI. I II  
mf mp p

III  
mf mp p

I  
mf mp p

VI. II  
mf mp p

I  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

II  
mf mp p

Tempo I (♩=138-144)

III. Finale

5

Flute

oboe

Clarinet in B $\flat$

bassoon

Tempo I (♩=138-144)

horn in F

trumpet in B $\flat$

Tempo I (♩=138-144)

percussion

light sticks  
sare off

PP

harpichord

Tempo I (♩=138-144)

violin I

viola II

viola

violoncello

contrabass



fl.  
ob.  
cl.  
bss.

hn.  
trpt.

perc.

hpschd.

vl. I  
vl. II  
vla.  
vlc.  
cb.

15 20

fl.

ob.

cl.

bsa.

hn.

trpt.

perc.

hpschd.

vi. I

vi. II

vla.

vcl.

cb.



This is a handwritten musical score for a symphony orchestra. The score is arranged in systems, with each instrument or section represented by a staff. The instruments shown are:

- Flute (fl.)
- Oboe (ob.)
- Clarinet (cl.)
- Bassoon (bso.)
- Horn (hn.)
- Trumpet (trpt.)
- Percussion (perc.)
- Harp and Cymbals (hpschd.)
- Violin I (vi. I)
- Violin II (vi. II)
- Viola (vln.)
- Violoncello (vic.)
- Double Bass (cb.)

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *cresc.* (crescendo) and *rit.* (ritardando). The score is divided into measures, with measure numbers 30 and 35 indicated at the top. The notation is in black ink on a white background.

Fl. *f* *dim.* *mp* *dim.*

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

cl. *f* *dim.* *mp* *dim.*

bsn. *f* *dim.* *mp* *dim.*

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

trpt. *f* *dim.* *mp* *dim.*

perc.

hpschd.

vl. I *f* *dim.* *mp* *dim.*

vl. II *f* *dim.* *mp* *dim.*

vk. *f* *dim.* *mp* *dim.*

vlc. *f* *dim.* *mp* *dim.*

cb. *f* *dim.* *mp* *dim.*

7

fl. *p cresc.* *dim.* *mp* *mp*

ob. *p cresc.* *dim.* *mp* *mp*

cl. *p* *dim.* *mp* *mp*

bsn. *p* *f (subito)*

trpt. *pp cresc.* *dim.* *mf (subito)*

vibes, off medium yarn *pp* *mp* *pp*

perc.

hp&chd.

vi. I *f (subito)* *dim.* *mp*

vi. II *p cresc.* *f (subito)* *pizz.* *dim.* *mp*

vi. A *p* *f (subito)* *pizz.* *arco* *mp*

vi. C *p* *f (subito)* *pizz.* *arco* *mp*

cb. *p* *f* *pizz.* *mp*

So

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (fl.)
- Oboe (ob.)
- Clarinet (cl.)
- Bassoon (bsa.)
- Trumpet (tr.)
- French Horn (frpt.)
- Percussion (perc.)
- Harpsichord (hpschd.)
- Violin I (vi. I)
- Violin II (vi. II)
- Viola (via.)
- Violoncello (v.c.)
- Double Bass (cb.)

Key performance instructions and markings include:

- pp** (pianissimo) markings in the flute, bassoon, and percussion parts.
- dmp.** (diminished) marking in the percussion part.
- continue using mallets** instruction in the percussion part.
- Vibes, same mallets** instruction above the percussion part.
- dim.** (diminuendo) marking in the double bass part.
- Various dynamic markings such as **pp** and **ppp** are present throughout the score.
- Articulation marks like accents and slurs are used to indicate phrasing.

fi. *pp*

ob.

cl.

bas.

bn.

frpt.

perc.

hp/cbd.

vl. I *1st chair*

vl. II

vla. *1st stand*

vlc.

cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 60 through 63. The woodwind section includes Flute I (marked *pp*), Oboe, Clarinet, Bassoon, Bassoon, and Flute II. The string section includes Violin I (marked *1st chair*), Violin II, Viola (marked *1st stand*), Violoncello, and Double Bass. The percussion section includes Percussion and Harp/Contra Bass/Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.



65 *poco rall. a tempo* *Meno mosso (♩=116-120) Tempo I*

fl.

ob.

cl. bass clarinet

bsa. contrabassoon

*poco rall. a tempo* *Meno mosso (♩=116-120) Tempo I*

hn.

trpt.

*poco rall. a tempo* *Meno mosso (♩=116-120) Tempo I*

perc. *dmp.* *dmp.*

*poco rall. a tempo* *Meno mosso (♩=116-120) Tempo I*

hpschd.

*poco rall. a tempo* *Meno mosso (♩=116-120) Tempo I*

vl. I 1st stand

vl. II 1st stand PP

va. 1st stand PP

vcl. PP

cb. PP

Handwritten musical score for a symphony orchestra, featuring multiple staves and dynamic markings.

**Staff 1 (Flutes):** Fl. (pp), ob., bcl., cbsn. *Broadly (♩=116-120)* *Tempo I* 80

**Staff 2 (Horns):** hn., trpt. *Broadly (♩=116-120)* *Tempo I*

**Staff 3 (Percussion):** perc. *Broadly (♩=116-120)* *Tempo I* *vibes bowed* *dmp.* *pp*

**Staff 4 (Piano):** hpschd. *Broadly (♩=116-120)* *Tempo I*

**Staff 5 (Violins):** v.I., v.II. *Broadly (♩=116-120)* *Tempo I*

**Staff 6 (Violas):** v.a., v.c. *Broadly (♩=116-120)* *Tempo I*

**Staff 7 (Cello/Double Bass):** cb. *Broadly (♩=116-120)* *Tempo I*

**Dynamic Markings:** pp, cresc., p, mf, f, mp, arco, pizz, tutti.

**Performance Instructions:** *harmon mufe, in*, *vibes bowed*, *dmp.*, *arco*, *pizz*, *tutti*.

Handwritten musical score for a symphony orchestra, page 12, rehearsal mark 85. The score includes parts for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Horn (hn.), Trumpet (trpt.), Percussion (perc.), Horns (hpschd.), Violin I (vi. I), Violin II (vi. II), Viola (vla.), Violoncello (vcl.), and Contrabass (cb.).

Key performance markings include *poco cresc.*, *mp*, *dim.*, *pp*, and *p*. The percussion part features a *toe* marking and a *whisper cymbal* instruction. The string parts (violin, viola, cello, and double bass) include *1st stand* and *1st chair* markings, along with *poco cresc.* and dynamic markings. The woodwind parts (flute, oboe, clarinet, bassoon) also feature *poco cresc.* and dynamic markings. The horn part includes a *whisper cymbal* marking.

fl.  
ob.  
bd.  
cbsn.

bn.  
trpt.

perc.

hpschd.

vl. I  
vl. II  
vla.  
vic.  
cb.

1st stand  
2nd chair  
poco cresc.



Fl.

ob.

cl.

bn.

tr.

trpt.

perc.

hpschd.

vi. I

vi. II

va.

vlc.

cb.

little or no vibrato

little or no vibrato

delicate

pp

rit. ----- a tempo

120

Fl.  
ob.  
cl.  
bss.

rit. ----- a tempo

hn.  
trpt.

rit. ----- a tempo

perc.

rit. ----- a tempo

hpschd.

rit. ----- a tempo

vl. I  
vl. II  
vla.  
vlc.  
cb.

Con Sordino  
Con Sordino  
Con Sordino  
Con Sordino  
Con Sordino

Molto legato ed espressivo  
meno mosso (♩=116-120)

125

Fl.  
ob.  
cl.  
bsn.

Molto legato ed espressivo  
meno mosso (♩=116-120)

hu.  
trpt.

Molto legato ed espressivo  
meno mosso (♩=116-120)

perc.

Molto legato ed espressivo  
meno mosso (♩=116-120)

hpschd.

Molto legato ed espressivo  
meno mosso (♩=116-120)

con sordina  
vi. I  
con sordina  
vi. II  
con sordina  
via.  
con sordina  
vic.  
con sordina  
cb.



130 135

fl. poco a poco cresc. ff dim.

ob. poco a poco cresc. ff dim.

cl. poco a poco cresc. ff dim.

bn. poco a poco cresc. ff dim.

Tempo I

hn. poco a poco cresc. f dim.

frpt. poco a poco cresc. f dim.

Tempo I

perc. hard rubber mallets with sticks on the opposite side mf

Tempo I

hpschd.

Tempo I

vi. I poco a poco cresc. ff dim.

vi. II poco a poco cresc. ff dim.

vla. poco a poco cresc. ff dim.

vcl. poco a poco cresc. ff dim.

cb. poco a poco cresc. ff dim.

140 145

fl.

ob.

cl.

bsa.

h.a.

trpt.

perc.

hpschd.

vi. I

vi. II

vl.

vlc.

cb.

pp

hard rubber

sticks

loco

150

155

fl.

ob.

cl.

ba.

tr.

frpt.

perc.

Switch between sticks for the cymbal and mallets for the snare. If speed makes a switch impractical, use whatever is in hand.

dmp.

dmp.

hpschd.

vl. I

vl. II

vla.

vlc.

cb.

arco pizz

pp



165 170

fl.

ob.

cl.

bsn.

hn.

trpt.

perc.

hpschd.

vi. I

vi. II

va.

vla.

cb.

pp

mf

f

ff

pp

arco

luti

cecl

timp.

hard rubber glck.

glck.

fl.  
ob.  
cl.  
bsn.

Woodwind section score for flute, oboe, clarinet, and bassoon. The flute part features a melodic line with dynamic markings of *f* and *mf*. The oboe and clarinet parts provide harmonic support with similar dynamics. The bassoon part has a more active, rhythmic role.

hn.  
trpt.

Horn and trumpet section score. The horn part is primarily melodic with dynamics ranging from *mf* to *ff*. The trumpet part provides a rhythmic and harmonic accompaniment.

perc.

Percussion section score. It includes parts for glockenspiel, timpani, vibraphone, and snare drum. The glockenspiel and snare drum parts have dynamic markings of *mp* and *dmp*. The vibraphone part is marked *pp*.

hpschd.

Harpsichord section score, consisting of two staves. The part is mostly silent throughout the page.

vl. I  
vl. II  
vln.  
vcl.  
cb.

String section score for violins I and II, violas, and cellos. The violins and violas play a rhythmic accompaniment with dynamic markings of *f* and *mp*. The cellos provide a melodic and harmonic base.

185

piccolo

ff. *piccolo*

ob. *mp*

cl. *mp* *contrabassoon*

bsn. *mp*

bn.

trpt. *p*

perc.

hpschd.

vl. I *mf* *mp* *p*

vl. II *mf* *mp* *p*

vla. *mf* *mp* *p*

vlc. *mf* *picc.* *mp* *p*

cb. *mf* *picc.* *mp* *p*





200

205

pic. *pp* *p*

ob. *pp* *p*

cl. *pp* *p*

cbas. (contrabassoon) *ppp* *pp* *p*

tr. *pp* *p*

trpt. *pp* *p* *hand mtd* *harmon. in*

perc. *ppp* *pp* *tr. m* *tr. m* *tr. m*

hp schd.

vl. I *pp* *p*

vl. II *pp* *p*

via. *pp* *p*

vlc. *pp* *p*

cb. *pp* *p*

210

215

Picc. *mp* *mp* *mf* *f*

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

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

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

trpt. *mp* *p* poco a poco cresc. *mp* *mf* *senza sord.*

perc. *soft vsm* *tr.* *p* *p* *mp* *dmp.*

poco a poco cresc.

hp&hd

vl. I *mp* poco a poco cresc. *mf* *f*

vl. II *mp* poco a poco cresc. *mf* *f*

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

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

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

*gently broaden*

*Tempo I, even a little faster*

220

picc. *ff*

ob. *ff* *dim.* *pp* *ff*

cl. *ff* *dim.* *pp* *ff*

cbs. *ff* *dim.* *pp*

*gently broaden*

*Tempo I, even a little faster*

hn. *f* *dim.* *pp* *f*

trpt. *f* *dim.* *pp* *f*

*gently broaden*

*Tempo I, even a little faster*

perc. *sticks* *mf* *pp* *mf*

*gently broaden*

*Tempo I, even a little faster*

hpschd.

*gently broaden*

*Tempo I, even a little faster*

vl. I *ff* *pp* *ff*

vl. II *ff* *pp* *ff*

vla. *ff* *pp* *ff*

vcl. *ff* *pp* *ff*

cb. *ff* *pp* *ff*

picc. *dim.* *mp* *cresc.* *Cresc.* *dim.* *ff* *mf*

ob. *dim.* *mp* *cresc.* *dim.* *ff* *mf*

cl. *dim.* *mp* *cresc.* *dim.* *ff* *mf*

cbas. *mp* *ff* *f*

hn. *P* *cresc.* *f*

trpt. *P* *f* *mf*

perc. *vibes, medium soft yaca* *pp* *bo* *pad.* *cresc.* *dim.* *snare, dr* *same mallets* *mf*  *timp.*

hpschd. *[Empty staves]*

vl. I *dim.* *mp* *cresc.* *dim.* *ff* *mf*

vl. II *mp* *ff* *mf*

vla. *dim.* *mp* *ff* *mf*

vlc. *mp* *ff* *mf*

cb. *mp* *ff* *f*

picc. *ff* *molto cresc.*

ob. *ff* *molto cresc.*

cl. *ff* *molto cresc.*

obsn. *ff* *molto cresc.*

hn. *f* *molto cresc.*

frpt. *f* *molto cresc.*

perc. *mf* *fp* *molto cresc.*

brschd. {

vi. I *ff* *fp* *molto cresc.*

vi. II *ff* *fp* *molto cresc.*

vla. *ff* *fp* *molto cresc.*

vcl. *ff* *fp* *molto cresc.*

cb. *ff* *fp* *molto cresc.*

4/19/2008

Lord Jesus, Son of God,  
have mercy on me  
the sinner.