

Romance for String Orchestra

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Based on Music from

Romance for Orchestra (1982)

and Pasacalle Triste (2024)

Adagio ♩ = 60 rit. **A** a tempo

Violin I *mp espr.*

Violin II *p espr.* *mp*

Viola *pp espr.* *p* *mp*

Violoncello *ppp espr.* *pp* *p* *mp*

Contrabass *1. Solo* *ppp espr.* *ppp* *pp* *p* *mp*

9 *mf* *mp* *p* *pp* *mp*

Vln. I

Vln. II *mf* *mp* *p* *pp* *p*

Vla. *mf* *mp* *p* *pp* *p*

Vc. *mf* *mp* *p* *pp* *p*

Cb. *mf* *mp*

15 *mp* *mf* *riten.*

Vln. I

Vln. II *mp* *mf*

Vla. *mp* *f espr.*

Vc. *mp* *f espr.*

Cb. *mf espr.* *mf sub.*

21 **B** a tempo

Vln. I *p sub.* div.

Vln. II *mp* div.

Vla. *p sub.* div.

Vc. *p sub.* div. unis. div.

Cb. *p sub.* div. unis.

Andante ♩ = 72

26

Vln. I *mp sub.* 3

Vln. II *p* unis. *p* 3

Vla. *p*

Vc. *pp* pizz.

Cb. *pp*

30

Vln. I *mp* 3

Vln. II *mp*

Vla.

Vc.

Cb.

34 **C**

Vln. I *p* *mp*

Vln. II *pp cresc. poco a poco* *mp*

Vla. *pp cresc. poco a poco* *mp*

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

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

arco

tr

3

38

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

3

a tempo ♩ = 60

42 **D**

div.

Vln. I *p sub.* div.

Vln. II *p sub.* div.

Vla. *p sub.* div.

Vc. *p sub.* div.

Cb. *p sub.* div.

unis.

mp

p

46

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb. *p* unis.

Vln. I *mf* div. unis.

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* div.

Cb. *mf* *mp* div.

55 unis. rit. ♩ = 50

Vln. I *p*

Vln. II *p*

Vla. unis. *mf sub.* *mp*

Vc. *p* unis. *mp* *p*

Cb. *p* unis. *p* *pp*

59 Subito E ♩ = 60 riten.

Vln. I *ppp* *pp* *p* *mp*

Vln. II *ppp* *pp* *p* *mp*

Vla. *pp espr.* *p* *mp* *mf*

Vc. *pp espr.* *p* *mp* *mf*

Cb. *ppp* *pp* *p* *mp*

a tempo div. unis.

Vln. I *mf* *mp* *p* *pp*

Vln. II *mf* *mp* *p* *pp*

Vla. *f* *mp* *p* *pp*

Vc. *mf* *mf* *p* *pp*

Cb. *mf* *mp* *p* *pp*

F Andante ♩ = 60

69

Vln. I *pp*

Vln. II *pp*

Vla. *ppp*

Vc. *ppp* unis. *p*

Cb. pizz. *mp* sonore arco unis. *pp*

73

Vln. I

Vln. II

Vla.

Vc. unis.

Cb.

77

Vln. I *p*

Vln. II *p*

Vla.

Vc. *mp*

Cb. *p*

81

Vln. I *mp* *p* **G**

Vln. II *mp* *p* (div.)

Vla. *mp*

Vc. *mf* *p* *p*

Cb. *mp* *p*

85

Vln. I

Vln. II

Vla. (div.)

Vc. (div.)

Cb.

89

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf* *mp*

Vc. *mp*

Cb.

93

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf* *mp*

Vc. *mp* *p* unis.

Cb.

96

Vln. I *pp* *p*

Vln. II *p*

Vla. unis. *p*

Vc. unis. *mp*

Cb.

99

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

102

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mp*

Vc. *mp* *mp*

Cb.

105

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *mp* unis. *mp* *cresc. poco a poco*

Vc. *dim.* *p* *cresc. poco a poco*

Cb. *dim.* *arco p* *cresc. poco a poco*

108

Vln. I *mp cresc. poco a poco*

Vln. II *mp cresc. poco a poco*

Vla.

Vc.

Cb. *div.*

111

Vln. I *(cresc.)* *div.*

Vln. II *(cresc.)* *div.*

Vla. *(cresc.)* *mf*

Vc. *(cresc.)* *mf*

Cb. *(cresc.)* *mf*

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

Vln. I *f* *unis.* *(cresc.)*

Vln. II *f* *unis.* *(cresc.)*

Vla. *f* *(cresc.)*

Vc. *f* *(cresc.)*

Cb. *f* *(cresc.)*

120

Vln. I
Vln. II
Vla.
Vc.
Cb.

This system contains measures 120, 121, and 122. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The Violin I part has a melodic line with slurs. The Violin II part has a similar melodic line. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a melodic line with slurs. The Contrabass part has a simple bass line with dotted half notes.

123

Vln. I
Vln. II
Vla.
Vc.
Cb.

This system contains measures 123, 124, and 125. The key signature changes to three sharps (F# major or C# minor). The time signature is 4/4. The Violin I part has a melodic line with slurs. The Violin II part has a similar melodic line. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a melodic line with slurs. The Contrabass part has a simple bass line with dotted half notes.

126 **K**

Vln. I
Vln. II
Vla.
Vc.
Cb.

(cresc.)
(cresc.)
(cresc.)
(cresc.)
(cresc.)

This system contains measures 126, 127, and 128. The key signature changes to three sharps (F# major or C# minor). The time signature is 4/4. The Violin I part has a melodic line with slurs and a crescendo marking. The Violin II part has a similar melodic line and a crescendo marking. The Viola part has a rhythmic pattern of eighth notes and a crescendo marking. The Violoncello part has a melodic line with slurs and a crescendo marking. The Contrabass part has a simple bass line with dotted half notes and a crescendo marking.

129

Vln. I *mp sub.* *cresc. poco a poco*

Vln. II *div.* *p sub.* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vc. *p sub.* *cresc. poco a poco*

Cb. *p sub.* *cresc. poco a poco*

132 *div.*

Vln. I *mp*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

135

Vln. I *(cresc.)*

Vln. II *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

Cb. *(cresc.)*

138

Vln. I *mf* (cresc.)

Vln. II *f* (cresc.)

Vla. *mf* (cresc.)

Vc. *mf* (cresc.)

Cb. *mf* (cresc.)

141

Vln. I *p sub.* *cresc. poco a poco*

Vln. II *mp sub.* *cresc. poco a poco*

Vla. *p sub.* *cresc. poco a poco*

Vc. *p sub.* *cresc. poco a poco*

Cb. *p sub.* *cresc. poco a poco*

144

Vln. I

Vln. II

Vla.

Vc.

Cb.

146 **M**

Vln. I
(cresc.)

Vln. II
(cresc.)

Vla.
(cresc.)

Vc.
(cresc.)

Cb.
(cresc.)

150

Vln. I
(cresc.)

Vln. II
(cresc.)

Vla.
(cresc.)

Vc.
(cresc.)

Cb.
(cresc.)

154 **N**

Vln. I
f

Vln. II
div.
f

Vla.
f
ff

Vc.
ff
f

Cb.
f

158

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

This system contains measures 158 through 161. The Vln. I part features a continuous sixteenth-note pattern with slurs. The Vln. II part has long, sustained notes. The Vla. part has a melodic line with a dynamic marking of *f* and an accent. The Vc. part has a melodic line with a dynamic marking of *ff*. The Cb. part has a simple bass line.

162

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

This system contains measures 162 through 165. The Vln. I part continues with the sixteenth-note pattern. The Vln. II part has long, sustained notes. The Vla. part has a melodic line with a dynamic marking of *ff*. The Vc. part has a melodic line with a dynamic marking of *f*. The Cb. part has a simple bass line.

166

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

$\frac{3}{4}$

This system contains measures 166 through 169. The Vln. I part continues with the sixteenth-note pattern. The Vln. II part has long, sustained notes. The Vla. part has a melodic line with a dynamic marking of *f*. The Vc. part has a melodic line with a dynamic marking of *ff*. The Cb. part has a simple bass line. The time signature changes to 3/4 at the end of the system.

Come prima ♩ = 60

169

Musical score for measures 169-172. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. Measure 169 starts with a dynamic of *ff* and includes a *div.* marking. Measures 170-172 show dynamics of *fff* and *molto*. The Vln. I part has a *div.* marking in measure 171. The Vln. II part has a *div.* marking in measure 172. The Vla. part has a *div.* marking in measure 172. The Vc. part has a *div.* marking in measure 172. The Cb. part has a *div.* marking in measure 172.

173

Musical score for measures 173-176. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. Measure 173 starts with a dynamic of *pp*. Measure 174 has a dynamic of *mp* and includes a *unis.* marking. Measure 175 has a dynamic of *p*. Measure 176 has a dynamic of *mp*. The Vln. I part has a *pp* dynamic in measure 173 and a *p* dynamic in measure 174. The Vln. II part has a *pp* dynamic in measure 173 and a *p* dynamic in measure 174. The Vla. part has a *pp* dynamic in measure 173 and a *mp* dynamic in measure 175. The Vc. part has a *pp* dynamic in measure 173 and a *mp* dynamic in measure 175. The Cb. part has a *pp* dynamic in measure 173 and a *mf espr.* dynamic in measure 176.

179 unis. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *f espr.*

Vc. *f espr.*

Cb. *mf sub.*

183 *a tempo* *p sub.* *riten.*

Vln. I *p sub.*

Vln. II *mp* div.

Vla. *p sub.* div.

Vc. *p sub.* div. unis.

Cb. *p sub.* div. unis.

188 *Andante* $\text{♩} = 72$ unis. *mp sub.*

Vln. I *mp sub.*

Vln. II *p* unis.

Vla. *p*

Vc. *pp*

Cb. *pp* pizz.

192

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

mp

p

pp cresc. poco a poco

p cresc. poco a poco

arco

mp cresc. poco a poco

mp

mp

mp

199

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

mf

3

rit.

202

Vln. I

Vln. II

Vla.

Vc.

Cb.

P a tempo ♩ = 60

div.

ff

f

mf

mp

p

pp

unis.

208

Vln. I

Vln. II

Vla.

mf

mf

mf

mf

212

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

div.

unis.

div.

div.

div.

215

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

mf sub.

p

p

mp

mp

p

p

pp

pp

pp

pp

ppp

ppp

ppp

ppp

ppp

ppp

div.

unis.

unis.

unis.

unis.

unis.

rit.

unis.

breve

pizz.

breve

pizz.

breve

pizz.

breve

pizz.