

# Elegy on “In Paradisum”

for Organ and String Quintet or String Orchestra

Tune: *In Paradisum*

Based on the Gregorian Chant from the Burial Office

Setting by Stanley M. Hoffman (b. 1959) (BMI)

Organ

Pedal

Violin I

Violin II

Viola

Violoncello

Contrabass

Tempo:  $\text{♩} = 60$

Organ dynamics: *mp* molto legato

Organ markings: Gt., Sw.

Violin I dynamics: *mp*, molto legato

Violin II dynamics: *mp*, div., molto legato

Viola dynamics: *mp*, div., molto legato

Violoncello dynamics: *mp*

Contrabass dynamics: *mp*

Violin II marking: unis.

Musical score for measures 4-6. The score includes parts for Organ (Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. Measure 4 starts with a dynamic of *f*. Measure 5 features a *8va* marking above the Organ staff. Measure 6 includes *div.* and *f* markings for the Violin I and Viola parts.

Musical score for measures 7-9. The score includes parts for Organ (Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. Measure 7 starts with a dynamic of *mf* and a *8va* marking above the Organ staff. Measure 8 includes *mf* markings for the Violin I, Violin II, and Viola parts. Measure 9 includes *mf* markings for the Violoncello and Contrabasso parts.

10

Org. *mp*

Ped.

Vln. I *mp* *poco riten.*

Vln. II *mp* *poco riten.* unis. div. unis.

Vla.

Vc. *mp*

Cb.

13

♩ = 72

Org. *f*

Ped.

Vln. I *f* ♩ = 72

Vln. II *f*

Vla. *f* 3

Vc. *f*

Cb. *f*

16 *poco riten.* ♩ = 72 *rit.* ♩ = 60

Org. *ff* *mp*

Ped. *poco riten.* ♩ = 72 *rit.* ♩ = 60

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp* *div.*

Vc. *ff* *mp*

Cb. *ff* *mp*

19 <sup>2.</sup> *poco riten.* ♩ = 72 *accel.*

Org. *mp* *p*

Ped.

Vln. I <sup>2.</sup> *poco riten.* ♩ = 72 *accel.* *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p* (unis.)

Vc. *mp* *p*

Cb. *mp* *p*

22  $\text{♩} = 80$

Org. *p* (*cresc.*)

Ped.

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

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

Vla. *pp cresc. poco a poco p*

Vc. *pp cresc. poco a poco p*

Cb.

25

Org.

Ped.

Vln. I *più forte*

Vln. II *più forte*

Vla. *più forte*

Vc. *più forte*

Cb. *più forte*

*più forte*

28

Org. *mp* (*cresc.*) *mf* (*cresc.*)

Ped.

Vln. I *mp* *mf* (*cresc.*)

Vln. II *mp* *mf* (*cresc.*)

Vla. *mp*

Vc. *mp* *mf* (*cresc.*)

Cb. *mp* *mf* (*cresc.*)

31 *riten.* *a tempo*

Org. *f*

Ped.

Vln. I *riten.* *a tempo* *f*

Vln. II *f*

Vla. *div.* *f* *unis.*

Vc. *f*

Cb. *f*

34 <sup>8va</sup>

Org. *ff* *f*

Ped.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

div. V

unis.

8va

38 <sup>(8va)</sup>

Org. *mf*

Ped.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

(8va)

42

Org. *f*

Ped.

Vln. I *f*

Vln. II *f*

Vla. *f* unis. *3* *div.*

Vc. *f*

Cb. *f*

*accel. poco a poco*

46

Org. *ff*

Ped.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* unis.

Vc. *ff*

Cb. *ff*



50

Org.  $\text{♩} = 90$  *rit. poco a poco*  $\text{♩} = 80$   
*f*

Ped.

Vln. I  $\text{♩} = 90$  *rit. poco a poco*  $\text{♩} = 80$

Vln. II *div.*

Vla. *div.*

Vc.

Cb.

53

Org.  $\text{♩} = 70$   $\text{♩} = 60$   
*mp*

Ped.

Vln. I  $\text{♩} = 70$   $\text{♩} = 60$   
*mp*

Vln. II *unis.* *mp*

Vla. *unis.* *mp*

Vc. *div.* *mp*

Cb. *mp*

56

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8<sup>va</sup>

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

59

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8<sup>va</sup>)

*mf*

*mp*

+ 32'

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*