

STANLEY M. HOFFMAN

Variant on “Battle Cry of Freedom”

*for Wind Quintet*

IT IS ILLEGAL TO PRINT, PHOTOCOPY,  
DISTRIBUTE, OR PERFORM THIS PIECE  
WITHOUT WRITTEN PERMISSION FROM  
THE COMPOSER

[www.stanleymhoffman.com](http://www.stanleymhoffman.com)

I chose the tune “Battle Cry of Freedom” by George Root as the basis for this composition because, not only is it of the Civil War era, but it is also included in the song “They Are There” by Charles Ives, to whom I pay homage with an alternative ending.

IT IS ILLEGAL TO PRINT, PHOTOCOPY,  
DISTRIBUTE, OR PERFORM THIS PIECE  
WITHOUT WRITTEN PERMISSION FROM  
THE COMPOSER

# Variant on “Battle Cry of Freedom”

for Wind Quintet

\*Melody by George F. Root (1820–1895)  
Stanley M. Hoffman, arr (b. 1959)  
(BMI)

**Giocoso**  
♩ = 120

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

5

\* Here the melody is used as a *cantus firmus* in the bassoon (“bass voice”).

9

Musical score for measures 9-12. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has two flats (B-flat and E-flat). Measure 9 starts with a treble clef and a key signature of two flats. The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are several slurs and ties across measures. A fermata is present over the final note of measure 12. A '7' is written below the staff in measure 10.

13

Musical score for measures 13-16. The score continues on five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature remains two flats. Measure 13 starts with a treble clef and a key signature of two flats. The music continues with similar note values and slurs as the previous system. A fermata is present over the final note of measure 16. A '7' is written below the staff in measure 14.

IT IS ILLEGAL TO PRINT, PHOTOCOPY,  
DISTRIBUTE, OR PERFORM THIS PIECE  
WITHOUT WRITTEN PERMISSION FROM  
THE COMPOSER

17

Musical score for measures 17-20. The score consists of five staves. The first staff (treble clef) contains a melodic line with a long slur over measures 17-20. The second staff (treble clef) contains a bass line with a long slur over measures 17-20. The third staff (treble clef) contains a bass line with a long slur over measures 17-20. The fourth staff (treble clef) contains a bass line with a long slur over measures 17-20. The fifth staff (bass clef) contains a bass line with a long slur over measures 17-20. The key signature is one flat (B-flat).

21

Musical score for measures 21-24. The score consists of five staves. The first staff (treble clef) contains a melodic line with a long slur over measures 21-24, starting with a *p* dynamic marking. The second staff (treble clef) contains a bass line with a long slur over measures 21-24, starting with a *p* dynamic marking. The third staff (treble clef) contains a bass line with a long slur over measures 21-24, starting with a *p* dynamic marking. The fourth staff (treble clef) contains a bass line with a long slur over measures 21-24, starting with a *p* dynamic marking. The fifth staff (bass clef) contains a bass line with a long slur over measures 21-24, starting with a *mp* dynamic marking. The key signature is one flat (B-flat).

IT IS ILLEGAL TO PRINT, PHOTOCOPY,  
DISTRIBUTE, OR PERFORM THIS PIECE  
WITHOUT WRITTEN PERMISSION FROM  
THE COMPOSER

25

Musical score for measures 25-28. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has two flats (B-flat and E-flat). Measure 25 features a long melodic line in Treble 1 and Treble 2, with Treble 3 and Treble 4 providing accompaniment. Measure 26 continues the melodic line. Measure 27 shows a change in the accompaniment. Measure 28 concludes the phrase with a final note in Treble 1 and Treble 2.

29

Musical score for measures 29-32. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature has two flats (B-flat and E-flat). Measure 29 features a long melodic line in Treble 1 and Treble 2, with Treble 3 and Treble 4 providing accompaniment. Measure 30 continues the melodic line. Measure 31 shows a change in the accompaniment. Measure 32 concludes the phrase with a final note in Treble 1 and Treble 2.

IT IS ILLEGAL TO PRINT, PHOTOCOPY,  
DISTRIBUTE, OR PERFORM THIS PIECE  
WITHOUT WRITTEN PERMISSION FROM  
THE COMPOSER

33 36

*f* *ff*  
*f* *ff*  
*f* *ff*  
*f* *ff*  
*ff* (*ff*)

F1: Look at the other players, hoping they will continue along with you.

36 **Optional Ending**

*ff* *f*  
*ff*  
*ff*  
*ff*  
*ff*

Darn it!

(*ff*)

## 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](http://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](http://www.stanleymhoffman.com)>

**[www.stanleymhoffman.com](http://www.stanleymhoffman.com)**