

Little Sea Nocturne

for Orchestra

Music by

Stanley M. Hoffman

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Little Sea Nocturne

Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
Contrabassoon
2 Horns in F
2 Trumpets in B-flat
2 Trombones
Tuba
Timpani
3 Percussion
 Tam-tam
 Suspended Cymbal
 Glockenspiel
Piano
Strings

Duration: ca. 1'40''

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Stanley M. Hoffman
(BMI)

♩ = 100 - 104

p *mf* *mp* *solo, espress.* *(solo)* *mp*

stopped *p* *with mute* *p* *with mute* *p* *with mute* *p* *with mute* *p* *with mute* *p* *C, G, D, A* *2 regular beaters* *2 rubber beaters* *2 hard beaters* *p* *p* *div.* *p* *div.* *p* *p*

Led. ** Led.* ***

♩ = 100 - 104

9 **A**

Picc. *solo, espress.*

Fl. 1 *solo, espress.* *mf* 3 6 3 *mp*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn *mf* 3 6 3 *mp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn

Hn. 1 *open mp*

Hn. 2 *open mp*

Tpt. 1 *remove mute*

Tpt. 2 *remove mute*

T. Tbn. *remove mute*

B. Tbn. *remove mute*

Tba *remove mute*

Timp.

T.-t. *mp*

Susp. Cym.

Glock. *mp*

Pno *mp*

ped. * *ped.* *

A *unis.* *mp*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Cb. *pizz.*

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13 **B**

Picc. *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn

Cl. 1 *f* *solo, espress.* *mf*

Cl. 2

B. Cl. *f* *solo, espress.* *mf*

Bsn. 1

Bsn. 2

Cbsn *f* *solo, espress.*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Tba

Timp. *mf*

T.-t. *mf*

Susp. Cym.

Glock. *mf*

Pno *mf* *Red.* * *Red.* * *Red.* * *Red.* *

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Cb. *mf*

B

17 C

This page contains the musical score for measures 17 through 20 of a piece, marked with a rehearsal sign 'C'. The score is for a full orchestra and string ensemble. The key signature has one flat (B-flat major or D minor) and the time signature is 3/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line starting in measure 17.
- Fl. 1 & 2**: First and second flutes, playing in unison with the piccolo.
- Ob. 1 & 2**: First and second oboes, playing a rhythmic accompaniment.
- Eng. Hn.**: English horn, playing a rhythmic accompaniment.
- Cl. 1 & 2**: First and second clarinets, playing in unison.
- B. Cl.**: Bass clarinet, playing a rhythmic accompaniment.
- Bsn. 1 & 2**: First and second bassoons, playing in unison.
- Cbsn.**: Contrabassoon, playing a rhythmic accompaniment.
- Hn. 1 & 2**: First and second horns, playing in unison.
- Tpt. 1 & 2**: First and second trumpets, playing in unison.
- T. Tbn. & B. Tbn.**: Tenor and baritone trombones, playing in unison.
- Tba.**: Tuba, playing a rhythmic accompaniment.
- Timp.**: Timpani, playing a rhythmic accompaniment.
- T.-t.**: Snare drum, playing a rhythmic accompaniment.
- Susp. Cym.**: Suspended cymbal, playing a rhythmic accompaniment.
- Glock.**: Glockenspiel, playing a rhythmic accompaniment.
- Pno.**: Piano, playing a rhythmic accompaniment.
- Vln I & II**: Violins I and II, playing a melodic line.
- Vla.**: Viola, playing a rhythmic accompaniment.
- Vc.**: Violoncello, playing a rhythmic accompaniment.
- Cb.**: Contrabass, playing a rhythmic accompaniment.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *unis. pizz.* (unison pizzicato) for the Viola. A large watermark 'Copyright is illegal copy only' is overlaid diagonally across the page.

D

21

Picc. *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Fl. 1 *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Fl. 2 *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Ob. 1 *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Ob. 2 *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Eng. Hn *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Cl. 1 *sfz > p* *mp* *mf* *sfz > p* *mp* *mf* *ff*

Cl. 2 *sfz > p* *mp* *mf* *sfz > p* *mp* *mf* *ff*

B. Cl. *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Bsn. 1 *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Bsn. 2 *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Cbsn *sfz > p* *mf cresc.* *6* *sfz > p* *mf cresc.* *6* *ff*

Hn. 1 *sfz > p* *mp cresc.* *sfz > p* *cresc.* *ff*

Hn. 2 *sfz > p* *mp cresc.* *sfz > p* *cresc.* *ff*

Tpt. 1 *sfz > p* *mp* *mf* *sfz > p* *mp* *mf* *ff*

Tpt. 2 *sfz > p* *mp* *mf* *sfz > p* *mp* *mf* *ff*

T. Tbn. *sfz > p* *mp cresc.* *sfz > p* *cresc.* *ff*

B. Tbn. *sfz > p* *mp cresc.* *sfz > p* *cresc.* *ff*

Tba *sfz > p* *mp cresc.* *sfz > p* *cresc.* *ff*

Timp. *choke* *sim.* *sfz* *sim.* *mf* *(sim.)*

T.-t. *choke* *mf* *sfz* *sim.* *mf* *(sim.)*

Susp. Cym. *sfz* *choke* *sfz* *sim.* *mf* *(sim.)*

Glock. *sfz > p* *cresc.* *sfz > p* *cresc.* *ff*

Pno *sfz > p* *cresc.* *sfz > p* *cresc.* *ff*

Vln I *div.* *unis.* *div.* *sfz > p* *cresc.* *6* *sfz > p* *cresc.* *6* *ff*

Vln II *sfz > p* *cresc.* *6* *sfz > p* *cresc.* *6* *ff*

Vla *arco* *sfz > p* *cresc.* *6* *sfz > p* *cresc.* *6* *ff*

Vc. *div.* *sfz > p* *cresc.* *6* *sfz > p* *cresc.* *6* *ff*

Cb. *arco* *sfz > p* *cresc.* *sfz > p* *cresc.* *ff*

D

23 **E**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* *prepare mute*

Tpt. 2 *f* *prepare mute*

T. Tbn. *f* *prepare mute*

B. Tbn. *f* *prepare mute*

Tba *f* *prepare mute*

Timp. *f*

T. T. *f*

Susp. Cym. *f*

Glock. *f*

Pno *f*

E

Vln I *f*

Vln II *f*

Vla *f* *pizz.*

Vc. *f*

Cb. *f* *pizz.*

27 **F**

Picc. $\frac{3}{4}$

Fl. 1 $\frac{3}{4}$

Fl. 2 $\frac{3}{4}$

Ob. 1 $\frac{3}{4}$

Ob. 2 $\frac{3}{4}$

Eng. Hn $\frac{3}{4}$

Cl. 1 $\frac{3}{4}$
solo, espress.
f

Cl. 2 $\frac{3}{4}$

B. Cl. $\frac{3}{4}$
solo, espress.
f \rightarrow *mf*

Bsn. 1 $\frac{3}{4}$

Bsn. 2 $\frac{3}{4}$

Cbsn $\frac{3}{4}$
solo, espress.
f \rightarrow *mf*

Hn. 1 $\frac{3}{4}$
mf

Hn. 2 $\frac{3}{4}$
mf

Tpt. 1 $\frac{3}{4}$

Tpt. 2 $\frac{3}{4}$

T. Tbn. $\frac{3}{4}$

B. Tbn. $\frac{3}{4}$

Tba $\frac{3}{4}$

Timp. $\frac{3}{4}$
mf

T.-t. $\frac{3}{4}$
mf

Susp. Cym. $\frac{3}{4}$
mf

Glock. $\frac{3}{4}$
mf

Pno $\frac{3}{4}$
mf
Ped. * *Ped.* * *Ped.* * *Ped.* *

F

Vln I $\frac{3}{4}$
mf

Vln II $\frac{3}{4}$
mf

Vla $\frac{3}{4}$
mf

Vc. $\frac{3}{4}$
mf

Cb. $\frac{3}{4}$
mf

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G solo, espress.

31

Picc. *mf* 3 6 3 *mp* solo, espress.

Fl. 1 *mf* 3 6 3 *mp*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn. *mf* 3 6 3 solo, espress.

Cl. 1 *mf*

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1

Tpt. 2

T. Tbn.

B. Tbn.

Tba

Timp.

T.-t. *mp*

Susp. Cym.

Glock. *mp*

Pno *mp*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Cb. *mp*

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35

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn *mp* *mf* *mp* (solo)

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn *p* *stopped*

Hn. 1 *p* *stopped*

Hn. 2 *p* *with mute*

Tpt. 1 *p* *with mute*

Tpt. 2 *p* *with mute*

T. Tbn. *p* *with mute*

B. Tbn. *p* *with mute*

Tba *p* *with mute*

Timp. *p*

T.-t.

Susp. Cym. *p*

Glock. *p*

Pno *p* *Ped.* * *Ped.* *

Vln I *div.* *p*

Vln II *p*

Vla *div.* *p*

Vc. *div.* *p*

Cb. *p*

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. 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.
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