

Music for Orchestra (1953)

Benjamin Boretz

Flute $\text{♩} = 70$

Oboe

Clarinet in B \flat

1st Bassoon

1st Horn in F

Trumpet in C

Trombone

Timpani

Percussion $\text{♩} = 70$

Side Drum

Bass Drum

Cymbals

Violin I

Violin II

Viola

Violoncello

Double Bass

Musical score for measures 11-19. The score includes parts for Fl. I, Ob. I, Cl. I, Bsn. I, Hn. I, C Tpt., Tbn., Timp., Perc., S. D., B. D., Cym., Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Measure 11 is marked with a forte (*f*) dynamic. Measures 12-19 feature a string section playing a sustained, moving accompaniment with a pianissimo (*ppp*) dynamic. The woodwinds have various melodic lines, with the Flute I part being particularly active.



Musical score for measures 20-27. The score includes parts for Fl. I, Cl. I, Bsn. I, C Tpt., Tbn., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Measure 20 is marked with a piano (*p*) dynamic. Measure 21 features a forte (*ff*) dynamic. Measure 22 includes a piano (*p*) dynamic. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano (*p*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 26 has a piano (*p*) dynamic. Measure 27 has a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 6).

24

Fl. I

Ob. I

Cl. I

Bsn. I

Hn. I

C Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

3



28

Fl. I

Ob. I

Cl. I

Bsn. I

Hn. I

C Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Andante con moto

$\text{♩} = 50$

ppp

72

C Tpt.

Tbn.

Timp.

Perc.

S. D.

Cym.

Db.

pizz. *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

79

C Tpt.

Tbn.

Timp.

Perc.

S. D.

Cym.

Vln. I

Vc.

Db.

pizz. *f* *arco* *f* *f* *f* *f* *f*

84

Vln. I

Vln. II

Vla.

Vc.

Db.

f *f* *f* *f* *f*

88

Vln. I

Vln. II

Vla.

Vc.

Db.

f *f* *f* *f* *f*

92

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mf* *f* *f* *f*

97

Vln. I

Vln. II

Vla.

Vc.

Db.

101

Fl. I

Ob. 1

Cl. 1

Bsn. 1

Vln. I

Vln. II

Vla.

Vc.

Db.

Adagio -35

110

Fl. I

Ob. 1

Cl. 1

Bsn. 1

115

Fl. I

Ob. 1

Cl. 1

Bsn. 1

120

Fl. I

Ob. 1

Cl. 1

Bsn. 1

124

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

128

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

134

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Meno mosso

141

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

$\text{♩} = 60$

$\text{♩} = 116$

146

Andantino

$\text{♩} = 56$

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Vln. I

Vc.

Db.

153

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
C Tpt.
Tbn.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

f
f
f
f
mf
mf
p
sfz
p
fff
p
f
f
f
ff
pizz.

158 ♩=84

Fl. I *f*

Ob. I *f* 6

Cl. I *f* 6

Bsn. I *f* 6

Hn. I *f* 3 6

C. Tpt. *f* 3

Tbn. *f* 3

Timp. *ff* 3

S. D. *ff*

B. D.

Cym. *ff*

Vln. I *f* 3 *ff* 3

Vln. II *f* 3 *ff* 3

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* arco *ff*

163

Fl. I *f* 3 *ff* *p*

Ob. I *f* *ff* *p*

Cl. I *ff* *p*

Bsn. I *ff* 3 *p*

Hn. I *f* *ff*

C. Tpt. *f* con sord. *f* con sord. *mf* *mf*

Tbn. *f* *f* *f* *mf*

Timp.

B. D. *sfz*

Vln. I *f* 3 *pp* *pp*

Vln. II *f* 3 *pp* *pp*

Vla. *f* 3

Vc. *f* 3 *mf*

Db. *f* *mf*

169 $\text{♩} = 68$

Fl. I

Ob. I

Cl. I

Bsn. I

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.



175 $\text{♩} = 60$

Fl. I

Ob. I

Cl. I

Bsn. I

Vln. I

Vln. II

Vla.

Vc.



181 $\text{♩} = 54$

Fl. I

Ob. I

Bsn. I

Hn. I

C Tpt.

Vln. I

Vln. II

Vc.

Sostenuto

pp senza sord.

