

Florence's Farewell

*Composed by
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*February 2002
San Francisco, California
USA*

Florence's Farewell

Daniel Léo Simpson
February 2002
San Carlos, CA

Boldy ♩=90

2 Flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Horn in F 1-3

Horn in F 2-4

3 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Timpani

Boldy ♩=90

Snare Drum

Cymbals

Violin 1

Violin 2

Viola

Cello

Bass

6 rit. **A** a tempo ♩=90

2 Fl. *tr*

2 Ob. *tr*

2 Cl. *tr*

B. Cl. *f*

2 Bsn. *f*

Hn.1-3 *f*

Hn.2-4 *f*

3 Tpt. *f* a3 1-2 a3

2 Tbn. *f* 3.

B. Tbn.

Tba. *f*

Timp. *ff*

S. D. rit. **A** a tempo ♩=90

Cym. *f* crash

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

2 Fl. *mf* < *f*

2 Ob. *mf* < *f*

2 Cl. *mf*

B. Cl. *mf*

2 Bsn. *mf*

Hn.1-3 *f*

Hn.2-4 *f*

3 Tpt. *f* (fingerings: a3, 1-2, 3)

2 Tbn. *f*

B. Tbn.

Tba.

Timp.

S. D.

Cym. *f* (crash)

Vln.1 *mf* < *f*

Vln.2 *mf* < *f*

Vla. *mf*

Vc. *mf*

D.B. *mf*

17 **B**

2 Fl. *mp* *mf* a2

2 Ob. *mp* *mf*

2 Cl. *mp* *mf*

B. Cl.

2 Bsn.

Hn.1-3 *mf*

Hn.2-4 *mf*

3 Tpt. *f*

2 Tbn. *mf*

B. Tbn.

Tba. *mf*

Timp.

B

S. D. *mf*

Cym.

Vln.1 *mf* *mp*

Vln.2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mp* pizz.

21

2 Fl. *f*

2 Ob. *f* a2

2 Cl. *f* *mf*

B. Cl.

2 Bsn. *f*

Hn.1-3 *mf*

Hn.2-4 *mf*

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D. *mf*

Cym.

Vln.1 *mf* *mf*

Vln.2 *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

D.B. (pizz.) *mf*

25

2 Fl. *cresc.* *rall.*

2 Ob. *cresc.*

2 Cl. *tr*

B. Cl. *mf*

2 Bsn. *mf cresc.*

Hn.1-3

Hn.2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *mf*

S. D. *rall.*

Cym.

Vln.1 *cresc.*

Vln.2 *cresc.*

Vla. *tr* *cresc.*

Vc. *cresc.*

D.B. *cresc.* *arco*

29 **C**
A tempo

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

B. Cl. *f*

2 Bsn. *f*

Hn. 1-3 *f*

Hn. 2-4 *f*

3 Tpt. *ff* a3 1-2 3. *ff* a3 1-2 3.

2 Tbn. *f*

B. Tbn.

Tba. *f*

Timp. *ff* *mf* *f*

S. D. **C**
A tempo

Cym. *f* crash *f* crash

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

35

2 Fl. *mf*

2 Ob. *mf*

2 Cl. *mp*

B. Cl.

2 Bsn. *mp*

Hn.1-3

Hn.2-4

3 Tpt. *f*

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D. *p*

Cym.

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *mf*

D.B. *pizz.* *p*

D

41

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn. 1-3

Hn. 2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

mf

mf

mf

solo

E

46

2 Fl. *mf*

2 Ob.

2 Cl.

B. Cl. *mp*

2 Bsn.

Hn.1-3 *mp*

Hn.2-4 *mp*

3 Tpt. *mf*

2 Tbn. *mp*

B. Tbn.

Tba. *mp*

Timp.

E

S. D. *mf*

Cym.

Vln.1 *mf*

Vln.2

Vla.

Vc.

D.B. *pizz.*

51

2 Fl. *mp* *mf*

2 Ob. *mp* *mf*

2 Cl. *mp* *mf*

B. Cl.

2 Bsn. *mp*

Hn. 1-3 *mp*

Hn. 2-4 *mp*

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D. *mf*

Cym.

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

55

2 Fl. *mf* a2

2 Ob. *mf* a2

2 Cl. *mf* a2

B. Cl.

2 Bsn. *mf* a2

Hn.1-3 *mf*

Hn.2-4 *mf*

3 Tpt. *mf*

2 Tbn. *mf*

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln.1

Vln.2 *mf*

Vla. *mf*

Vc. *mf*

D.B. (pizz.) *mf*

Detailed description: This page of a musical score covers measures 55 to 58. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes two flutes (2 Fl.), two oboes (2 Ob.), two clarinets (2 Cl.), a bass clarinet (B. Cl.), and two bassoons (2 Bsn.). The brass section consists of three trumpets (3 Tpt.), two trombones (2 Tbn.), a baritone trombone (B. Tbn.), and a tuba (Tba.). The string section includes first violins (Vln.1), second violins (Vln.2), violas (Vla.), violas (Vc.), and double basses (D.B.). The percussion section includes timpani (Timp.), snare drum (S. D.), and cymbals (Cym.). The score features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note figures. Dynamics are marked as mezzo-forte (mf) throughout. The woodwinds and strings play a complex, interlocking texture, while the brass provides harmonic support. The double basses play a pizzicato (pizz.) pattern. The page number 55 is located at the top left of the first staff.

59

2 Fl. *cresc.* *f*

2 Ob. *cresc.* *f*

2 Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

2 Bsn. *cresc.* *f*

Hn. 1-3 *f*

Hn. 2-4 *f*

3 Tpt. *f*

2 Tbn. *cresc.* *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *ff*

S. D. rit. ----- rall. ----- **F** a tempo ♩=90

Cym. *f* crash

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f* arco

D.B. *cresc.* *f* arco

63

2 Fl. *f* *mp*

2 Ob. *mp*

2 Cl. *mf* *mp*

B. Cl. *f* *mp*

2 Bsn. *mf* *f* *mp*

Hn. 1-3 *mf* *f*

Hn. 2-4 *mf* *f*

3 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D.

Cym. *f* crash

Vln. 1 *mf* *f* *mp*

Vln. 2 *f* *mp*

Vla. *mf* *f* *mp*

Vc. *pizz.* *mf* *arco* *mp*

D.B. *pizz.* *mf* *arco* *pizz.* *mp*

68 *molto rall.*

2 Fl. *mf* *p*

2 Ob. *mp* *p*

2 Cl. *mp* *p*

B. Cl. *mp*

2 Bsn. *mp* *p*

Hn.1-3 *mp*

Hn.2-4 *mp*

3 Tpt. *mp*

2 Tbn. *mp*

B. Tbn.

Tba.

Timp.

S. D. *molto rall.*

Cym.

Vln.1 *arco* *mp* *tr*

Vln. 2 *arco* *mp*

Vla. *arco* *mp*

Vc.

D.B.

73 **G** poco meno mosso ♩=84

2 Fl. *mp*

2 Ob. *mp*

2 Cl. *mp*

B. Cl. *mp*

2 Bsn. *mp*

Hn.1-3 *dim.*

Hn.2-4 *dim.*

3 Tpt. *dim.*

2 Tbn. *dim.*

B. Tbn. *p*

Tba. *p*

Timp.

G poco meno mosso ♩=84

S. D.

Cym.

Vln.1 *arco* *mf*

Vln.2 *arco* *mp*

Vla. *mp*

Vc. *arco* *mp*

D.B. *arco* *mp* *pizz.*

poco rall. Tempo I (♩ = 90)

80

2 Fl.

2 Ob. *solo* *mf*

2 Cl. *mp*

B. Cl. *p*

2 Bsn. *mp*

Hn.1-3

Hn.2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

poco rall. Tempo I (♩ = 90)

S. D.

Cym.

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *p*

D.B. *arco* *pizz.* *p*

87

2 Fl. *mf* *f* *a2*

2 Ob. *mf* *f* *a2*

2 Cl. *mf* *f* *a2*

B. Cl. *f*

2 Bsn. *mp* *f*

Hn.1-3 *f*

Hn.2-4 *f*

3 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

S. D.

Cym.

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Vc. *f* *arco*

D.B. *f* *arco*

H

94

2 Fl. *p* *cresc.*

2 Ob. *p* *cresc.*

2 Cl. *p* *cresc.*

B. Cl. *p* *cresc.* *f*

2 Bsn. *cresc.* *f*

Hn. 1-3 *mf* *p* *mf*

Hn. 2-4 *mf* *p* *mf*

3 Tpt. *mf*

2 Tbn. *mf* *p* *cresc.* *mf*

B. Tbn. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Timp. *p*

H

S. D.

Cym.

Vln. 1 *p* *p* *cresc.* *mf*

Vln. 2 *p* *p* *cresc.* *mf*

Vla. *p* *p* *cresc.* *mf*

Vc. *p* *p* *cresc.* *mf*

D.B. *p* *p* *cresc.* *f*

99

2 Fl. *mf* *mf* *tr*

2 Ob. *mf*

2 Cl. *mf*

B. Cl. *mp* *mf*

2 Bsn. *mf* *mf*

Hn.1-3 *mp* *mf*

Hn.2-4 *mp* *mf*

3 Tpt. *mp*

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* *pizz.*

104

2 Fl. *mp* *f* *mf* solo

2 Ob. *mp* *mp* *f*

2 Cl. *mp* *mp* *f*

B. Cl. *p* *mp* *f* *mp*

2 Bsn. *p* *p*

Hn. 1-3

Hn. 2-4

3 Tpt. *mf* solo

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. 1 *mp* *mp* *f* *mp*

Vln. 2 *mp* *mp* *f* *mp*

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

Vc. *p* *mp* *f* *mp*

D.B. *p* *mp* *f* *mp* arco pizz.

110 rit. a tempo ♩=90

2 Fl. *mf* *f*

2 Ob. *mf* *f*

2 Cl. *mp* *mf* *f*

B. Cl. *p* *cresc.* *f*

2 Bsn. *mf* *f*

Hn. 1-3 *f*

Hn. 2-4 *f*

3 Tpt. *f*

2 Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *f*

I

rit. a tempo ♩=90

S. D.

Cym. *f* crash

Vln. 1 *p* *cresc.* *mf* *f*

Vln. 2 *p* *cresc.* *mf* *f*

Vla. *p* *cresc.* *mf* *f*

Vc. *p* *cresc.* *mf* *f*

D.B. *p* *cresc.* *f* arco

I

117 *a2* *rit.* **Molto andante**

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn.1-3

Hn.2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

rit. **Molto andante**

S. D.

Cym.

pizz. *arco* *ten.*

Vln.1

Vln.2

Vla.

Vc.

D.B.

mp *p* *pp* *arco* *ten.*

mp *p* *pp* *arco* *ten.*

mp *p* *pp* *arco* *ten.*

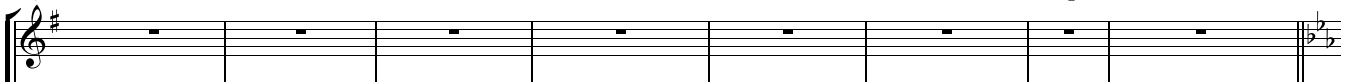
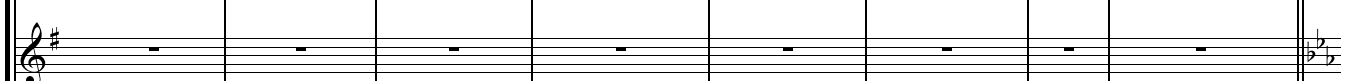
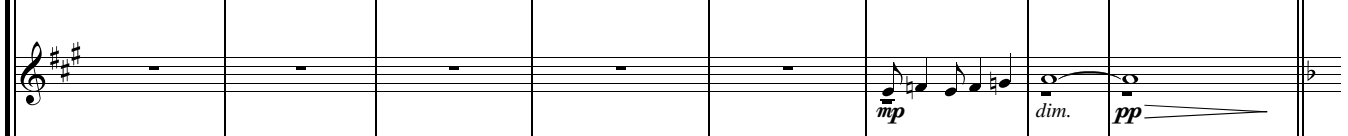

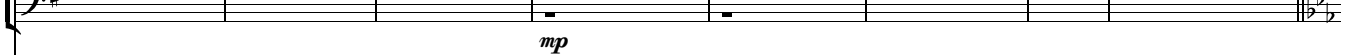
mp *p* *pp* *arco* *ten.*

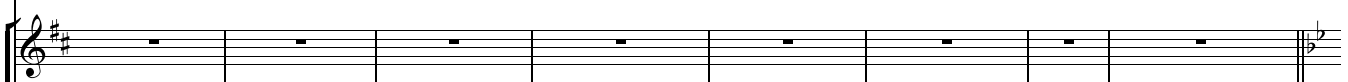
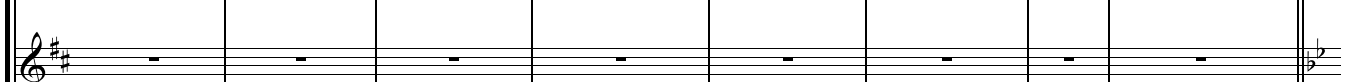
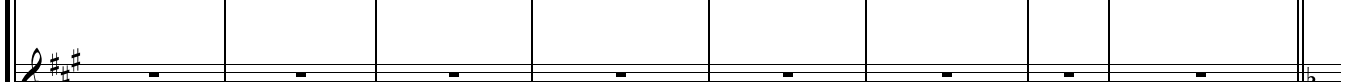
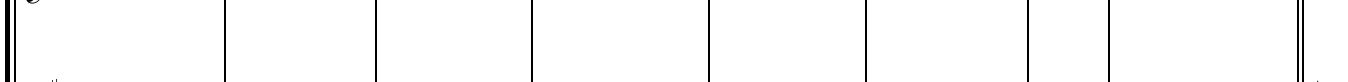
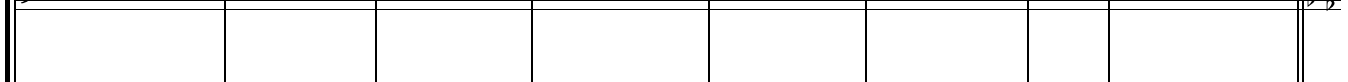
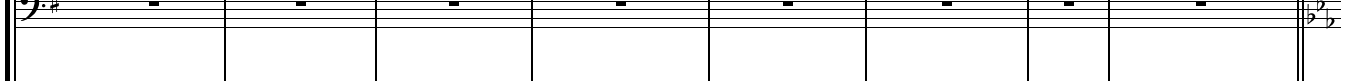
mp *p* *pp* *arco* *ten.*

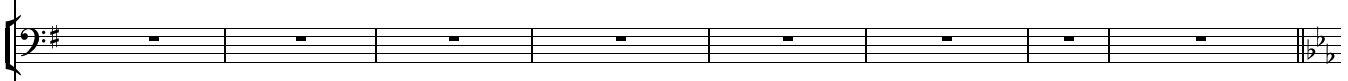
mp *p* *pp* *arco* *ten.*

molto rall. a tempo



123

2 Fl. 
2 Ob. 
2 Cl. 
B. Cl. 
2 Bsn. 

Hn.1-3 
Hn.2-4 
3 Tpt. 
2 Tbn. 
B. Tbn. 
Tba. 

Timp. 

molto rall. a tempo

S. D. 
Cym. 

Vln.1 
Vln.2 
Vla. 
Vc. 
D.B. 

131 **J**

2 Fl. *mp*

2 Ob. *p* *mp* *tr*

2 Cl. *mp*

B. Cl. *p*

2 Bsn. *p*

Hn.1-3 *p*

Hn.2-4 *p*

3 Tpt. *p* con sord.

2 Tbn.

B. Tbn.

Tba.

Timp.

J

S. D.

Cym.

Vln.1 *pp*

Vln.2 *pp*

Vla. *pp*

Vc. *p* pizz. arco pizz. arco

D.B. *p* pizz.

136

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn. 1-3

Hn. 2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

mp

p

cresc.

tr

3

140

2 Fl.

2 Ob. *mf*

2 Cl. *mf*

B. Cl. *cresc.*

2 Bsn.

Hn. 1-3

Hn. 2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp. *cresc.*

S. D.

Cym.

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

143

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

B. Cl. *f* *cresc.*

2 Bsn. *f*

Hn.1-3 *f* *cresc.*

Hn.2-4

3 Tpt. *f* *cresc.* naturale

2 Tbn. *mf*

B. Tbn.

Tba. *f*

Timp. *f*

S. D.

Cym. *rall.*

Vln.1 *f* *cresc.*

Vln. 2 *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

D.B. *f* *cresc.* arco

rall.
a2

K Broadly ♩ = 84

147

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

B. Cl. *ff*

2 Bsn. *ff*

Hn. 1-3

Hn. 2-4

3 Tpt. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

a2

6

3

K

S. D.

Cym. *f* crash

f crash

Broadly ♩ = 84

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

6

3

6

151

2 Fl. *f* *tr*

2 Ob. *f* *tr*

2 Cl. *f* *tr*

B. Cl. *mf*

2 Bsn. *mf*

Hn. 1-3 *f*

Hn. 2-4 *f*

3 Tpt. *f* *tr*

2 Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f*

S. D.

Cym. *crash* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf*

D.B. *mf*

155

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn.1-3

Hn.2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

This page of a musical score, numbered 31 and starting at measure 155, features a full symphony orchestra. The woodwind section includes two flutes, two oboes, two clarinets, one bass clarinet, and two bassoons. The brass section consists of three horns (first and second), three trumpets, two trombones, one baritone trombone, and one tuba. Percussion includes timpani, snare drum (S. D.), and cymbals (Cym.). The string section has two violins, one viola, one violin, and one double bass. The score is written in a key with one sharp (F#) and a 2/4 time signature. The first two measures (155-156) show the woodwinds and strings playing rhythmic patterns, while the brass and timpani are silent. In measure 157, the woodwinds and brass enter with a strong, rhythmic melody marked with a forte (f) dynamic. The strings continue their rhythmic accompaniment. The percussion remains silent throughout the page.

158

2 Fl. *f*

2 Ob.

2 Cl. *f*

B. Cl.

2 Bsn.

Hn.1-3

Hn.2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

rall.

160

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

Hn.1-3

Hn.2-4

3 Tpt.

2 Tbn.

B. Tbn.

Tba.

Timp.

rall.

S. D.

Cym.

[Non Div.]

Vln. 1

[Non Div.]

Vln. 2

[Non Div.]

Vla.

Vc.

D.B.