

Concerto for harp and orchestra

Geert Van Hoorick, Op. 48
2010 (revised 2019)

Moderato $\text{♩} = 100$

I. Choral

A

The score is for the first movement, 'I. Choral', section 'A'. It is in 4/4 time with a tempo of Moderato (♩ = 100). The key signature has two flats (B-flat and E-flat). The orchestration includes Flutes 1.2, Oboes 1.2, English Horn, Clarinets in B-flat 1.2, Bassoons 1.2, Horns in F 1.2, Trumpets in B-flat 1.2, Timpani, Castanets, Snare Drum, Harp Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The harp part includes chord diagrams for D7, C#7, Bb, Eb, F#7, G7, and Ab. The score features various dynamics such as *mf*, *p*, *f*, *ff*, and *mp*, and includes first endings (1.) and second endings (a 2.).

17

Fl. *mp* *f* *mf* *mp*

Ob. *p* *mf* *mp* 1. *mp*

Eng. Hn.

Cl. *p* *mp* 1. *mf*

Bsn. *p* *mf* *mp* 2. *mf* 1. *mf*

Hn. 1. *mf*

Tpt.

Timp.

Cast.

S. D.

Hp. *f* *B₂* 3 6 3 6 6 *B₂* *ff* *f*

Vln. I *f* *mf* non div.

Vln. II *f* *mf* non div.

Vla. *mf* *p* non div. *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

B

29

Fl. *mf* *mp* *mf* *p* *mf* *mf* *mp*

Ob. *mf* *mp* *mf* *p* *mf* *mf* *mp*

Eng. Hn. *mf* *mp* *mf* *p* *mf* *mf* *mp*

Cl. *mf* *mp* *mf* *p* *mf* *mp* *mf*

Bsn. *mf* *mp* *mf* *p* *mf* *mp* *mf*

Hn. *f* *mf* *mp* *mf* *mp* *mf* *mp*

Tpt. *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Timp. *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Cast. *mf* *mp* *mf* *p* *mf* *mp* *mf*

S. D. *mf* *mp* *mf* *p* *mf* *mp* *mf*

Hp. *f* *mf* *f* *mf* *f* *mf* *mf*

Vln. I *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *p* *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *p* *mp* *mf* *pizz.* *mf* *mp* *mf*

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

Cb. *mf* *mp* *mf* *f* *mp* *mp* *mf*

C

D

39

Fl. *ff* *f* *mf*

Ob. *mf*

Eng. Hn.

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf* *p*

Tpt. *f* *mf* *p*

Timp.

Cast.

S. D.

Hp. *piu f* *ff* *f*

Vln. I *mp* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. II *mp* *mf* *f* *mf* *f* *f* *mf* *p*

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

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

Cb. *mp* *mf* *f* *f* *p*

51

poco rall. **E** A tempo ♩ = 100

Fl. *p* *mp* *p* *mp* *p*

Ob. *p* *p* *mp*

Eng. Hn.

Cl. *p* *mf* *mp* *mp* *p*

Bsn. *p* *mp* *p* *p*

Hn. *mp* *p*

Tpt. *mp*

Timp.

Cast.

S. D.

Hp. *p* *mp* *mf* *f*

poco rall. **E** A tempo ♩ = 100

Vln. I *p* *pp* *p* *mf*

Vln. II *pp* *pp* *p* *mf*

Vla. *pp* *pp* *p* *mf*

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

Cb. *pp* *p*

C₂ F₂ G₂ A₂ D₃ D₃ C₃ D₃ C₃ G₂

65

Fl. *f* *mf* *mf* *f* *mf*

Ob. *mf*

Eng. Hn.

Cl. *mp*

Bsn. *p* *mf* *p* *mf* *p*

Hn. *pp* *p* *pp*

Tpt.

Timp.

Cast.

S. D.

Hp. *F# E#* *C# Eb F#* *A# mf f A#* *f Gb Ab Db Cb mf f C#*

Vln. I *p* *pizz. arco* *p*

Vln. II *p* *pizz. arco* *mp* *p*

Vla. *p* *pizz. arco* *mp* *p*

Vc. *p* *pizz. arco* *p* *pizz. arco* *p* *pp*

Cb. *mf* *p* *p* *mf* *p* *pp*

F

76

Fl. *mp* *mf*

Ob. *mp* *mf*

Eng. Hn.

Cl. *mp* *mf* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. 1. *f* *mp* *mf* 2. *mp* *mf*

Tpt. *mp* *mf*

Timp. *mp* *mf* 3.

Cast.

S. D.

Hp. *f* *f* *Al F₃* 3. *3*

Vln. I *f* *mp* *mf* *mp* *mf* *mf* 3. *mf* *f*

Vln. II *f* *mp* *mf* *mp* *mf* *mp* *mf* *f*

Vla. *f* *mp* *mf* *mp* *mf* *mp* *mf* *f*

Vc. *f* *mp* *mf* *mp* *mf* *p#* *mp*

Cb. *f* *mp* *mf* *p* *mf* *p* *mp*

G

86

Fl. *mf* *f*

Ob. 2. *mf* *f* 1. *mp* *mf* *f* Ob. 2 cambiare

Eng. Hn.

Cl. a 2 *mf* *f*

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

Hn. *mf* *f* 1. *mf* *f* *mf* *f*

Tpt. 1. *mf* *f*

Timp. *mf* *f*

Cast.

S. D.

Hp. *f* *ff* *D₂* *G₂* *G₂* *D₂* *G₂*

Vln. I *mf* *f* *mp* *mf* *f* *pp* *div.* *f* *ff*

Vln. II *mf* *f* *mp* *mf* *f* *pp* *div.* *f* *ff*

Vla. *mf* *f* *mp* *mf* *f* *pp* *div.* *f* *ff*

Vc. *mp* *mf* *p* *mp* *pp* *div.* *f* *ff*

Cb. *mp* *mf* *p* *mp* *pp* *f* *ff*

95

Fl. *f* *ff* *f* *mf* *mp*

Ob. *f* *ff*

Eng. Hn. *mf* *p*

Cl. *f* *ff* *p*

Bsn. *f* *ff* *mf*

Hn. *f* *ff* *mp* *mf*

Tpt. *f* *mf* *f* *mp*

Timp. *mf* *f*

Cast. | | | | | | | | | | | | | | | | | | | | | |

S. D. | | | | | | | | | | | | | | | | | | | | | |

Harp: *f*
 Chords: G_i , G_b , D_b
 Rehearsal Mark: **H**
 Chords: $B_c C_d$, $E_a F_b G_c A_b$

Vln. I *f* *ff* *mp* *p* *f* *p*

Vln. II *f* *ff* *p* *mf* *p*

Vla. *f* *ff* *p* *mp* *p* *mf* *p*

Vcl. *f* *ff* *p* *mf* *p*

Cb. *f* *ff* *p* *mf*

109

Fl. *mf* *mp*

Ob. *p* *p*

Eng. Hn. *f* *cambiare*

Cl. *mp* *mp* *p* *p* *f* *a 2*

Bsn. *mp* *mf* *mf*

Hn.

Tpt.

Timp.

Cast.

S. D.

Hp. *f* *mp* *p* *f* *ff*

Vln. I *f* *p* *mf* *mp*

Vln. II *mf* *p* *p* *mp* *p* *mf* *mp* *mf*

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

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

Cb. *mf* *p* *mf*

I

123

Fl. *mp* *f* *mf* *J*

Ob. *p* *mf* *mp* 1. *mp*

Eng. Hn.

Cl. *p* *mp* 1. *mf*

Bsn. *p* *mf* *mp* 2. *mf* 1. *mf*

Hn. 1. *mf*

Tpt.

Timp.

Cast.

S. D.

Hp. *f* *B_♭* 3 6 3 6 6 6 *B_♭* *ff* *f*

Vln. I *f* *mf* non div.

Vln. II *f* *mf* non div.

Vla. *mf* *p* non div. *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p*

135

Fl. *mf* *mp* *mf* *p* *mf* *mf* *mp*

Ob. *mf* *mp* *mf* *p* *mf* *mp* *mp*

Eng. Hn. *mf* *mp* *mf* *p* *mf* *mp* *mf*

Cl. *mf* *mp* *mf* *p* *mf* *mp* *mp*

Bsn. *mf* *mp* *mf* *p* *mf* *mp* *mp*

Hn. *f* *mf* *mp* *mf* *mp* *mf* *mp*

Tpt. *mf* *mp* *mf* *p* *mf* *mp* *mp*

Timp. *mf* *mp* *mf* *p* *mf* *mp* *mp*

Cast. *mf* *mp* *mf* *p* *mf* *mp* *mp*

S. D. *mf* *mp* *mf* *p* *mf* *mp* *mp*

Harp: *f* *mf* *f* *mf* *f* *mf* *mf*

Vln. I *mf* *mp* *mf* *p* *mf* *mp* *mf*

Vln. II *p* *mp* *mf* *p* *mf* *mp* *mf*

Vla. *p* *mp* *mf* *pizz.* *mf* *mp* *mf*

Vc. *p* *mp* *mf* *f* *arco* *mp* *mf*

Cb. *mf* *mp* *mf* *f* *arco* *mp* *mf*

K

145

Fl.

Ob. Ob. 2 cambiare

Eng. Hn.

Cl. 1. *f* *mf* 1. 2. *mf* *f* *mf* 1. 3. *mf* *f* *mf*

Bsn. *f* *mf* a 2.

Hn. 1. *f* 2. *mf*

Tpt. 1. *f* 2. *mf*

Timp.

Cast.

S. D.

Hp. *D₃* *piu f* *D_b* *ff* *f* 3.

Vln. I *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vln. II *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

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

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

Cb. *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *p*

157 **L**

Fl. *mf* 1. *mp* 2. *pp*

Ob.

Eng. Hn. *p*

Cl. *mp* 1. *p* 2.

Bsn. *p* 1. *pp* 2.

Hn. 1. *p*

Tpt.

Timp.

Cast.

S. D.

Hp. *f* *mf* *mf*

Vln. I **L** *pp* *pp*

Vln. II *pp*

Vla. *pp* pizz. *pp*

Vc. pizz. *p*

Cb.

170 rall. A tempo ♩ = 100

rall. 700'

Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Cast.

S. D.

Detailed description: This block contains the staves for the woodwind and percussion sections. The Flute (Fl.) and Oboe (Ob.) staves are mostly empty. The English Horn (Eng. Hn.) has a melodic line starting at measure 170 with a *p* dynamic, moving to *mp* and then *sonore* with dynamics *mf*, *f*, and *mf*. The Clarinet (Cl.) and Bassoon (Bsn.) staves are empty. The Horn (Hn.) and Trumpet (Tpt.) staves are empty. The Timpani (Timp.) and Cymbals (Cast.) staves are empty. The Snare Drum (S. D.) staff is empty.

Hp.

Detailed description: The Piano (Hp.) staff shows a complex accompaniment. It starts with a *pp* dynamic, then moves to *mp* and *p*. There are harmonic markings: C₇ F₇A₇ and A_b. The piece concludes with a *p* dynamic and a *rit.* marking.

rall. A tempo ♩ = 100

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the string staves. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line starting at measure 170 with a *pp* dynamic, moving to *p* and then *pp*. Viola (Vla.) plays a supporting line with *pp* and *p* dynamics, including a *div.* marking. Violoncello (Vc.) and Contrabass (Cb.) play a bass line with *pp* and *pizz.* markings. The strings conclude with *pp* dynamics and *arco* markings.