

Concerto for harp and orchestra

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

III. Divertimento

Allegretto $\text{♩} = 104$

The score is for the third movement, "III. Divertimento", in 3/4 time, marked "Allegretto" with a tempo of 104 beats per minute. The key signature has one flat (B-flat major or D minor). The harp part includes chord diagrams for D_2 , C_2 , B^b , E_2 , F_2 , G_2 , and A_2 . The harp part is marked "piacevole". The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked "Allegretto" with a tempo of 104. The woodwind parts (Flutes, Oboes, English Horn, Clarinets, Bassoons) have various dynamics and articulations. The percussion parts (Timpani, Castanets, Snare Drum) are mostly silent. The score includes dynamics such as *mp*, *p*, *f*, *ff*, and *pp*, and articulations like accents and slurs. The harp part includes a *ff* section. The string parts include a *div.* (divisi) marking for the Viola and Violoncello.

17 **A** *a 2 appassionato*

Fl. *f mf f* *a 2* *f mf f*

Ob. *mf appassionato* *a 2* *f* *a 2* *f* *passionato* *f mf f*

Eng. Hn.

Cl. *a 2 appassionato* *f mf f* *a 2* *f mf f*

Bsn. *mf*

Hn. *mf*

Tpt. *mf* *passionato* *f mf f* *mf f*

Timp. *f* *mf*

Cast. *f* *mf*

S. D. *mf* *mf*

Hp. *ff* *ff* *f* *gliss.* *ff* *ff* *f* *gliss.* *ff*

A *passionato*

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

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

Vla. *mf* *p mf* *mf* *div.* *p mf* *mf* *p mf* *mf* *p mf* *mf* *p*

Vc. *mf* *p mf* *mf* *div.* *p mf* *mf* *p mf* *mf* *p mf* *mf* *p*

Cb. *mf* *mf* *f*

B

Fl. *f mf < f* a 2

Ob. *f mf < f* a 2

Eng. Hn.

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp. *f*

Cast.

S. D. *f*

Hp. *ff* *F#* *3* *C#* *E#* *gliss.* *C#* *3* *E#* *C#* *F#* *ff*

Vln. I *ff f < ff*

Vln. II *ff f < ff*

Vla. *f* *p* *ff*

Vcl. *f* *p* *f*

Cb. *f*

B

div. *mf*

div. *mf*

ff

mf

C

42

Fl. *f* *a2*

Ob. *f* *a2*

Eng. Hn.

Cl. *f* *a2*

Bsn. *f* *a2* 1. *mf* 3 3 3

Hn. *f*

Tpt. *f*

Timp. *f*

Cast. *mf*

S. D.

Hp. *f* *mf* 3 3 *f* *gliss.* *ff* *EaF#Aa* *Bb* *f* *grazioso*

Vln. I *f*

Vln. II *f*

Vla. *f* *mf* *div.*

Vc. *f* *mf* *div.*

Cb. *f*

C

55

Fl. *mf* *grazioso* 1. 3 3 3

Ob. 2. *p* *grazioso* 3 3 3

Eng. Hn.

Cl. *grazioso* 1. *mf* *grazioso* 3 3 3

Bsn.

Hn.

Tpt.

Timp.

Cast. *mf*

S. D.

Hp. *f* *p* *f* 3 3 3

Vln. I

Vln. II

Vla. *pizz.* *pp* *arco* *mf*

Vcl. *pizz.* *pp* *arco* *mf*

Cb.

D

68

Fl.
Ob.
Eng. Hn.
Cl.
Bsn.

Detailed description: This block contains the upper woodwind staves. The Flute (Fl.) staff starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The Clarinet (Cl.) staff also starts with a treble clef and a key signature of one sharp (F#). The other woodwind parts (Ob., Eng. Hn., Bsn., Hn., Tpt.) are currently silent, indicated by whole rests.

Hn.
Tpt.
Timp.

Detailed description: This block contains the brass and timpani staves. The Horn (Hn.) and Trumpet (Tpt.) staves are currently silent with whole rests. The Timpani (Timp.) staff is also silent with a whole rest.

Cast.
S. D.

Detailed description: This block contains the percussion staves. The Castanets (Cast.) staff has a rhythmic pattern of eighth and sixteenth notes, followed by a whole rest. The Snare Drum (S. D.) staff is silent with a whole rest.

Hp.

Detailed description: This block contains the Harp (Hp.) staff, split into treble and bass clefs. The treble clef part features triplets and various dynamics including *f*, *p*, *mp*, *mf*, and *f*. The bass clef part features chords and a dynamic marking of *mp*. A double bar line with a repeat sign is present.

D

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the string staves. Violin I (Vln. I) and Violin II (Vln. II) have dynamic markings of *f*, *p*, *f*, and *mf*. Viola (Vla.) and Violoncello (Vc.) have dynamic markings of *pp* (pizzicato), *mf* (arco), and *mp*. Contrabass (Cb.) has dynamic markings of *mf* and *mp*. Various articulation markings like *pizz.*, *arco*, and *b.* are present. A double bar line with a repeat sign is present.

82

Fl. *p* 1. *p* 3 3 2. *pp*

Ob. *p* *pp*

Eng. Hn.

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

Bsn. *p*

Hn.

Tpt. *p* 3 3 3

Timp.

Cast.

S. D. *mp*

Hp. *p* *mf*

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

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

Vla. *pizz.* *mp* 3 3 3 *pp*

Vc. *pizz.* *mp* 3 3 *pp*

Cb. *pizz.* *mp* 3 3

E

This musical score page (8) features 14 staves for various instruments. The Flute (Fl.) staff begins at measure 95 and includes dynamic markings *ff* and *f*, with first and second endings (a 2) indicated. The Oboe (Ob.) staff has dynamics *f* and *p*, also with first and second endings. The Clarinet (Cl.) and Bassoon (Bsn.) staves have dynamics *f* and *a 2*. The Horn (Hn.) staff has dynamics *f* and *mf*. The Trumpet (Tpt.) staff has dynamics *f* and *a 2*. The Timpani (Timp.) staff has dynamic *f*. The Castanets (Cast.) and Snare Drum (S. D.) staves have dynamics *f* and *f*. The Harp (Hp.) staff has dynamics *mf*, *p*, and *mp*. The Violin I (Vln. I) and Violin II (Vln. II) staves have dynamics *ff*, *f*, *ff*, and *p*. The Viola (Vla.) and Violoncello (Vc.) staves are marked *arco div.* with dynamics *f* and *pp*. The Contrabass (Cb.) staff is marked *arco* with dynamics *f* and *pp*. Section markers **F** and **G** are placed above the Flute staff at measures 95 and 105, respectively.

108

Fl. *mp* 3 *mp* 3 *mp* 1.

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

Eng. Hn.

Cl. *mp* 1. *mp* 1.

Bsn. *p* 1. *mf* 1.

Hn. *mf* 1.

Tpt. *mp* *mp*

Timp.

Cast.

S. D.

Hp. *f* *mf* *f* *f* *ff* *f* *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *lusingando* 3

Vln. I *mp* *p* *mp* *pp* *mp* *p* *mp*

Vln. II *mp* *p* *mp* *pp* *mp* *p* *mp*

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

Vc. *p* *pp* *p* *pp* *p* *pp* *p*

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

H

124

Fl. *p* *lusingando* *mp*

Ob. *p* *lusingando* *mp*

Eng. Hn.

Cl.

Bsn. *mp* *lusingando* *mp*

Hn. *p* *lusingando* *p* *sord.*

Tpt. *p* *sord.*

Timp.

Cast.

S. D.

Hp. *f* *B \flat*

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *mp*

Vc.

Cb.

I

139

Fl. *p* *mf* *f* *pp*

Ob. *f* *mf ballabile*

Eng. Hn.

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

Bsn. *f* *pp*

Hn. *p* *mp* *p*

Tpt. *mp*

Timp. *f*

Cast.

S. D.

Hp. *mp* *f* *ff* *f ballabile* *mf* *f* *mf* *p*

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

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

Vla. *mf* *p*

Vc. *mp* *p*

Cb. *p* *p*

Ob. 2 cambiare

a 2

1.

2.

(sord.)

gliss.

ballabile

arco

pizz.

B \flat F \sharp

C \sharp

C \flat

I

J Molto sostenuto e nobilmente,
l'istesso tempo $\text{♩} = 104$

155

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

Ob. *f* *mp*

Eng. Hn. *mf* *mp*

Cl. *mf* *p* *mp*

Bsn. *p*

Hn. senza sord. *mf* *p* (sord.) *p*

Tpt. *p*

Timp.

Cast.

S. D.

Hp. *f* *mf* *f* *mf* *mp* *f* *B \flat* *F \natural* *E \flat*

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

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

Vla. *p* *p*

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

Cb. *arco* *p* *pp*

K

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.): Starts at measure 172 with a first ending (1.) and a *mp* dynamic.
- Oboe (Ob.): Starts at measure 172 with a first ending (1.) and a *mp* dynamic.
- English Horn (Eng. Hn.): Features a *ff* *sonore* dynamic and a triplet of eighth notes.
- Clarinet (Cl.): Starts at measure 172 with a first ending (1.) and a *mp* dynamic.
- Bassoon (Bsn.): Starts at measure 172 with a first ending (1.), a *f* dynamic, and triplet markings (3).
- Horn (Hn.): Features a second ending (2.) and a *p* dynamic.
- Trumpet (Tpt.):
- Tympani (Timp.):
- Castanets (Cast.):
- Saxophone (S. D.):
- Harp (Hp.): Includes chord markings for D \flat and A \flat in the left hand, and a *G \flat* in the right hand. Dynamics include *mf* and *p*.
- Violin I (Vln. I):
- Violin II (Vln. II):
- Viola (Vla.):
- Violoncello (Vc.):
- Contrabass (Cb.):

L

189

Fl. *mf*

Ob.

Eng. Hn. *mp* *f*

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

Bsn. *pp*

Hn. *pp* *p* *f sonore*

Tpt.

Timp.

Cast.

S. D.

Hp. *f* *mf* *f*

Vln. I *p* *f sonore* *f*

Vln. II *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb.

G₄ *D₅* *F₂A₂* *D₃ F₃* *A₃*

3 *3* *3* *3* *3*

1. *2.* *1.* *2.*

a 2 *a 2*

3 *5*

pp *pp* *pp* *pp*

L

M Tempo I ♩ = 104

206

Fl. *mf* *mf* *p* *pp*

Ob.

Eng. Hn.

Cl. *mf* *mf* *f* *mf* *p*

Bsn. *mf*

Hn. *mf* *p* *mf*

Tpt. *p* senza sord.

Timp.

Cast.

S. D.

Hp. *mf* Eb G:A

Vln. I *pp* *p* *pp* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

225

Fl. *p* **N** 2. *f*

Ob. 1. *mp* 3. *p* 1. *p*

Eng. Hn.

Cl. *p* 3. 2. *p*

Bsn. *p*

Hn.

Tpt. 2. *pp* 1. *p* 3.

Timp. *pp*

Cast. *mf*

S. D.

Hp. 3. *mf* 3. *mp* E \flat F \sharp 3. *p* E \flat C \sharp C \natural B \flat 3. *f* E \natural

Vln. I

Vln. II

Vla. *mf* div.

Vc. *mf* div.

Cb.

N

241

Fl. *mf* 1. 3 3 3

Ob. *p* 1.

Cl. *mf* 1. 3 3 3

Bsn. *p* 2. 3 3 3 3 3 3 3 3 3

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

Tpt. *pp* 3 3

Cast. *mf*

Hp. *f* *p* *f* B \flat F \natural E \flat 3 3 3

Vln. I

Vln. II

Vla. *pp* pizz. *mf* div. arco *pp* pizz.

Vc. *pp* pizz. *mf* div. arco *pp* pizz.

Cb.

O

254

Fl. *f* *a 2* *3*

Ob.

Eng. Hn. *mf*

Cl.

Bsn.

Hn. *p* *2.*

Tpt. *mp* *1.* *3*

Timp.

Cast.

S. D.

Hp. *f* *mp* *mf* *F# E# B#* *f* *mf* *Eb Bb*

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

Vln. II *f* *3* *mf* *3* *mf*

Vla. *mf* *arco* *mf*

Vc. *mf* *arco* *mf*

Cb. *mf* *mp*

O

268

Fl. *p* 1. *p* 3 3 3

Ob. *p* 1. *pp*

Eng. Hn. *cambiare*

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

Bsn. *p* *mp* 3 3 3 3 3 *p* 3

Hn.

Tpt. *p* 3 3 3

Timp.

Cast.

S. D. *mp*

Hp. *p* *mf* A_b B_b E_b B_b E_b F₂

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

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

Vla. *mp* *pizz.* 3 3 3 *pp*

Vc. *mp* *pizz.* 3 3 *pp*

Cb. *mp* *pizz.* 3 3

P

281 **Q** a 2

Fl. *ff*

Ob. *f* a 2

Eng. Hn.

Cl. *f* a 2

Bsn. *f*

Hn. *f*

Tpt. *f* a 2

Timp. *f*

Cast. *f*

S. D. *f*

Hp. *mf* *p* *ff* $F\sharp$ C_3 $C\sharp$ E_3

Vln. I *ff* *f* *ff* *f* *ff*

Vln. II *ff*

Vla. *f* arco div. *div.*

Vc. *f* arco div. *div.*

Cb. *f* arco

R

293

Fl. *f* a 2

Ob. *f* a 2

Eng. Hn.

Cl. *f* a 2

Bsn. *f* 1. *mf* 3 3 3

Hn. *f* a 2

Tpt. *f* a 2

Timp.

Cast. *f*

S. D.

Hp. *gliss.* *Ca* *ff* *f* *mf* 3 3

Vln. I *f*

Vln. II *div.* *mf*

Vla. *div.* *mf*

Vc. *ff*

Cb. *mf*

305

Fl. *mf* **S** *mp* *mp*

Ob. *p*

Eng. Hn.

Cl. *p* *mp*

Bsn. *pp* *p* *pp* *p* *p*

Hn. *p* *mp* *p* *mp*

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

Timp.

Cast.

S. D.

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

B₂C₄
F₃

Vln. I *p* *mp* *p* *mp* *pp* *mp*

Vln. II *p* *mp* *p* *mp* *pp* *mp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pizz.* *pp* *p* *pp* *p* *pp* *p*

arco

poco rall.



Tranquillamente $\text{♩} = 92$

Fl. 1. *mp* Ob. 2 cambiare *p*

C. 1. *mp*

Bsn. 1. *p* *mp*

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

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *pp* *p* *pp*

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

Cb. *pp* *p* *pp* *pizz.* *pp* *p* *pp*

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

Ob. 1. *mf* 2. *mf*

Cl. *mf*

Hn.

Tpt.

Timp.

Cast.

S. D.

336

Fl. *f* 1. *rall.* *mf* *mp* *p* 10'24"

Ob.

Eng. Hn. *ff sonore* *f* *mf* *mp* *p*

Cl.

Bsn.

Hn. 1. *f sonore* *mf* *p* *pp*

Tpt.

Timp.

Cast.

S. D.

Hp. *mp* *rubato* *p* *mf sonore*

Vln. I *rall.* *rall.* $\text{♩} = 54$

Vln. II

Vla.

Vc.

Cb.