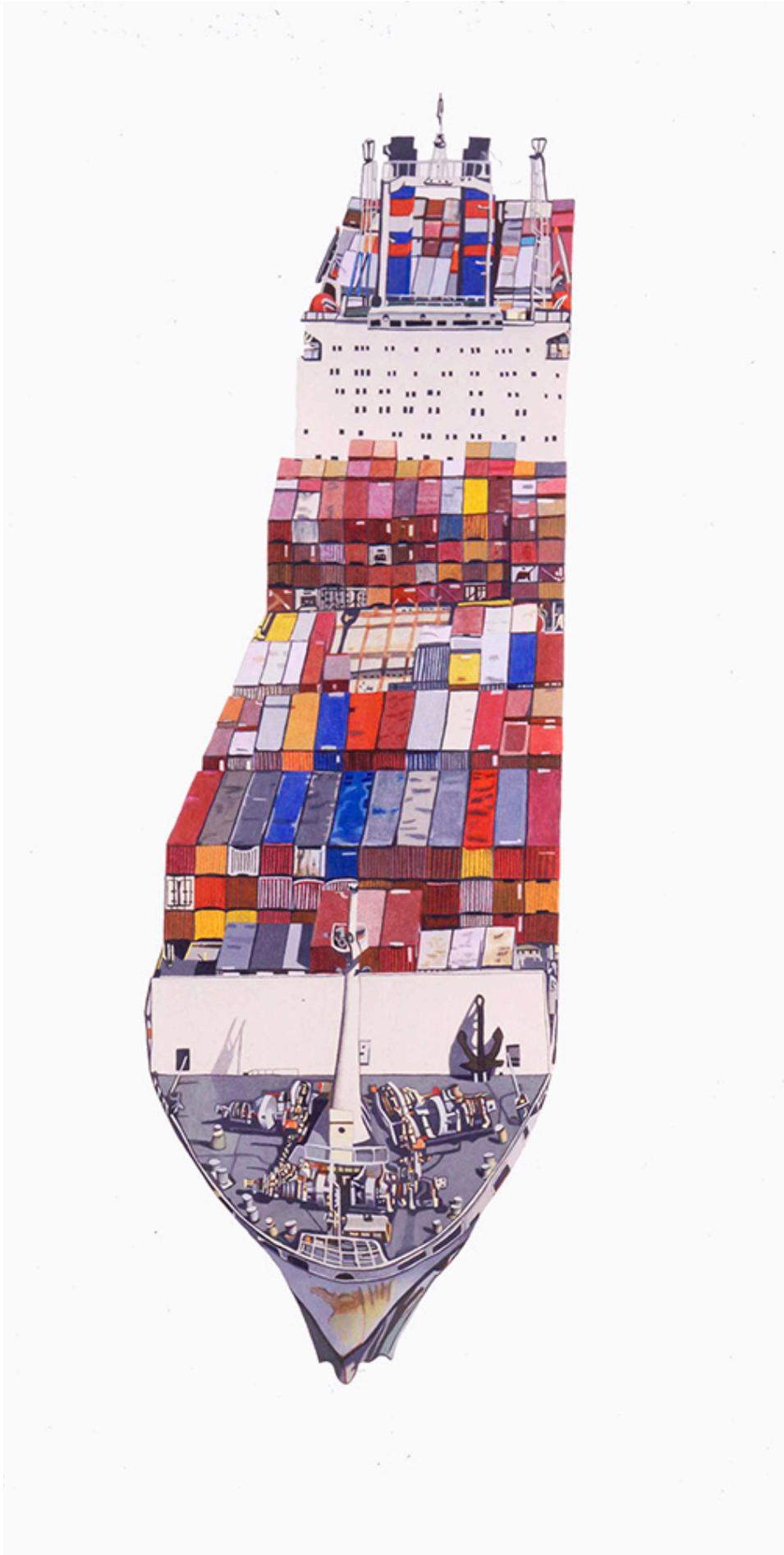


SYMPHONY FOR  
SUSAN LOGORECI



ERIC SHANFIELD



# SYMPHONY FOR SUSAN LOGORECI

Eric Shanfield | ENS.2010.3 | 15'

1. Façade
2. Hieratic
3. Whirling

2 Flutes  
2 Oboes  
2 C Trumpets  
Harp  
Piano  
2 Cellos  
2 Bases



After completing my first “pocket symphony”, *Symphony for Ammi Phillips*, I wanted to continue in that direction, but inspiration simply didn’t come. So I filled sheets of music paper with scribbles, pads of graph paper with numbers, gradually coming up with each of the individual elements needed to describe a piece—but what the piece would be, I didn’t exactly know.

Eventually three musical images swam into view. First, a straightforward melodic polyphony, but obsessively decorated, like Islamic art or a terracotta frieze. Then, a monumental slow movement, great blocks of sound shimmering and grating against one another while archaic dances are heard in the distance. And finally, small cells whirling and dancing themselves into a brittle luminescence like flickering florescent light.

The overall metaphor I had in mind was: architectural. But I also wanted something brightly colored and flat, seemingly without perspective, like Matisse or medieval manuscripts. Then suddenly I finally had the flash of inspiration that had so long eluded me. Architecture...bright colors...Susan Logoreci!

I first saw her drawings in *McSweeney’s*, her suburban subdivision and container ship leaping straight from the pages into my brain. With colored pencils she draws immense visions of cities situated in endless whiteness, planes of brilliant color twisting and floating on otherwise empty pages. As a New Yorker, one work that particularly gets me is an angled view of the city from a vantage somewhere near the top of the Time Warner Center, except where Central Park would be is a vast expanse of white. It is simultaneously gorgeous and a little eerie. Although this piece does not depict any of her individual works per se, I think they share a certain perspective and creative impulse.

*Symphony for Susan Logoreci* is scored for pairs of flutes, oboes, trumpets, cellos and basses with harp and piano, creating a sound focused on high and low sonorities but capable of considerable warmth in the middle. The three movements I envisioned have been entitled *Façade*, *Hieratic*, and *Whirling*, and the piece lasts about fifteen minutes.



SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

2

Fl. 1 *f*

Fl. 2 *f* 6 6 3 W tr 1/2 tr

Ob. 1 *f*

Ob. 2 *f* 6 6 3 W tr 1/2 tr

Tpt. 1

Tpt. 2 *f* Straight mute 1/2 tr

Hp. *f* Eb, Ft

Pno.

Vc. 1 6 6 W tr 1/2 tr

Vc. 2

Cb. 1 1/2 tr

Cb. 2

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

1/2 trill

trill

via sord.

*E<sub>b</sub>, F<sup>#</sup>*

1/2 trill

1/2 trill

1/2 trill

1/2 trill

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

4

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

6

6

6

6

Senza sord.

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

6

6

*mf*

*mf*

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

6

16

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Tpt. 1 Straight mute *mp*  $\leftarrow$  *f*

Tpt. 2 Straight mute *mp*  $\leftarrow$  *f*

Hp. *mp*  $\leftarrow$  *f*  
F $\natural$ , B $\flat$

Pno. *mp*  $\leftarrow$  *f* *8va*

Vc. 1

Vc. 2

Cb. 1

Cb. 2

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

19

Fl. 1

Fl. 2 *fl.*

Ob. 1

Ob. 2  $\frac{1}{2}$  *tr* *tr* *tr* *tr*

Tpt. 1

Tpt. 2 *mf* *tr* *tr* *tr* *tr*

Hp. *mf*  $B\flat$

Pno. *ben mf* *p* *mf*  $\text{Ped.}$

Vc. 1 *sul pont.*

Vc. 2 *sul pont.* *norm.*

Cb. 1 *mf*

Cb. 2 *mf*







35

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp. *mf* B $\flat$

Pno. *mf*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. 1

Cb. 2

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

12

39

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mp* *f* *mp* *f* *mp* *f*

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

Tpt. 1 Senza sord. *f*

Tpt. 2 Senza sord. *f*

Hp. *f*

Pno. *f* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. 1 *p* *f*

Cb. 2 *p* *f*



SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

14

48

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hp. *B $\flat$*

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score for page 14 of the Symphony for Susan Logoreci, 1. Façade, features a complex orchestration. The woodwinds (Flutes 1 and 2, Oboes 1 and 2) and trumpets (1 and 2) play melodic lines with a forte (*f*) dynamic. The strings (Violins 1 and 2, Cellos 1 and 2) provide a rhythmic and harmonic foundation, with the cellos playing a prominent eighth-note pattern. The piano and harp contribute to the texture with arpeggiated figures. The score is marked with a forte (*f*) dynamic throughout, and includes various articulations such as accents and slurs. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

16

55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.  
B<sub>1</sub>

Pno.

Vc. 1  
pizz.

Vc. 2

Cb. 1

Cb. 2  
pizz.

Detailed description of the musical score: This page of the score, numbered 16, contains measures 55 through 58. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section (Flutes 1 and 2, Oboes 1 and 2) plays a rhythmic pattern of eighth notes with slurs and accents. The strings (Violins 1 and 2, Cellos 1 and 2) play a steady eighth-note accompaniment, with the first and second violins marked 'pizz.' (pizzicato). The harp and piano parts are mostly silent, with the piano providing a low-frequency accompaniment in the bass clef. The trumpets are also silent. The score is written for a full orchestra.

59

Fl. 1

Fl. 2 *mf*

Ob. 1

Ob. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hp.

Pno.

Vc. 1 *pizz.* *mf*

Vc. 2 *pizz.* *mf*

Cb. 1 *pizz.* *mf*

Cb. 2

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

18

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

pluck; finger others

*sim.*

3

3

3

3

3

3

3

3

3

pluck; finger others

*sim.*

3

3

3

3

3

3

3

3

70 74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p* < *mf* *p* < *mf* *p* < *mf* *mf* Solo

*mf* *F#*

(pizz.) *mf*

(pizz.) *mf*

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

20

75

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*mf*

*pizz.*

*E<sub>b</sub>*

Detailed description of the musical score: The score is for a symphony in 4/4 time. It begins at measure 75. The woodwind section (Flutes 1 and 2, Oboes 1 and 2) has rests until measure 80. The Oboe 1 part starts in measure 80 with a melodic line, marked *mf*. The strings (Violins 1 and 2, Cellos 1 and 2) play a rhythmic accompaniment. The Harp part has a chord marked *E<sub>b</sub>* in measure 80. The Violin 1 part has a pizzicato section starting in measure 80, marked *mf*. The Piano part has rests. The Trumpet parts have rests.

85 91

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*  $\frac{1}{2}$  tr *tr*

Ob. 1

Ob. 2

Tpt. 1 *p*

Tpt. 2 *p*

Hp. *mf* *f* B $\flat$

Pno. *f*

Vc. 1 *f* *mp* arco

Vc. 2 *f*

Cb. 1 *mf* *f* (pizz.)

Cb. 2 *f* (pizz.)

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

22

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p*

*mp*

*arco*

6

1/2

tr

6

tr

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2



107 109

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *mp*

Ob. 2 *mp*

Tpt. 1

Tpt. 2

Hp. *mp* C#, G#, B#

Pno.

Vc. 1 *p*

Vc. 2 *p*

Cb. 1 *mp*

Cb. 2 *mp*

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

26

111

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2 *p* sul pont.

Detailed description: This page of the musical score, numbered 111, is for the first movement, 'Façade', of Susan Logoreci's Symphony. The music is written in 15/8 time. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), and two trumpets (Tpt. 1 and Tpt. 2). The strings consist of two violins (Vc. 1 and Vc. 2) and two cellos (Cb. 1 and Cb. 2). The piano (Pno.) and harp (Hp.) are also present. The score shows two measures of music. The first measure begins with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play rhythmic patterns, while the piano and harp provide harmonic support. The second measure continues the rhythmic and harmonic development. Dynamics include *mp* (mezzo-piano) for the oboes and *p* (piano) for the cellos. The instruction 'sul pont.' is written above the Cb. 2 staff.

113

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp*

*A#*

Detailed description of the musical score: The score is for a symphony, page 27, starting at measure 113. It features a complex rhythmic structure with frequent rests and sixteenth-note patterns. The woodwinds (Flutes, Oboes) and strings (Violins, Cellos) play active parts, while the brass (Trumpets) and piano are mostly silent. The piano part has a melodic line with some accidentals. The dynamic marking *mp* (mezzo-piano) is used for the oboes. The key signature changes from one sharp (F#) to two sharps (F#, C#) in the second system. The time signature is 3/8. The score is written for a full orchestra.

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

28

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp*

*1/2 trm*

*trm*

*trm*

*norm.*

*mp*

*mp*

119 *tr* *1/2* *flt.* *tr*

Fl. 1 *mp* *mf*

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

Ob. 1 *mf*

Ob. 2 *mf*

Tpt. 1

Tpt. 2

Hp. *mf*  
A $\flat$ , B $\flat$

Pno. *mf*

Vc. 1 *mp* *mf*

Vc. 2

Cb. 1 *mf*

Cb. 2

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

30

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*mf*

3



SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

32

127

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp. *G<sub>b</sub>*

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

130

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Straight mute

*f*

*f*

*f*

*Ped.*

Detailed description: This page of a musical score for a symphony features a variety of instruments. The woodwinds (Flutes 1 and 2, Oboes 1 and 2) play a rhythmic pattern of eighth notes with slurs and accents. The brass section (Trumpets 1 and 2) enters in the third measure with a rhythmic pattern, marked 'Straight mute' and 'f'. The piano part has a melodic line in the right hand and a bass line in the left hand, with a 'Ped.' (pedal) marking in the third measure. The strings (Violins 1 and 2, Contrabasses 1 and 2) are mostly silent on this page.

133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*f*

*f*

via sord.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

136 139

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*  
C#, D, F#, G#, A, B#

*f*

*f*

*mf*

Ped.

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

36

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

pizz.

*mf*

A#

144

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p*

*p*

*A<sub>2</sub>*

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

38

149

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp. *mp*

Pno. *p*

Vc. 1 *p* (pizz.)

Vc. 2

Cb. 1

Cb. 2

153

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

(pizz.)

*p*

(pizz.)

*p*

(pizz.)

*p*

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

40

159

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*p*

Senza sord.

*p*

arco

*p*

arco

*p*

165

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hp. *f*  
*quasi gliss.*  
 C, D, E, F#, G, A, B

Pno. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. 1 *f* arco

Cb. 2 *f* arco

SYMPHONY FOR SUSAN LOGORECI - 1. FAÇADE

42

167

Fl. 1 *ff* 6 3 3 6 3 3 6

Fl. 2 *ff*

Ob. 1 *ff* 6 3 3 6 3 3 6

Ob. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hp. *ff* *F<sub>1</sub>* *ff*

Pno. *ff*

Vc. 1 *ff* 6 6 6 6 6

Vc. 2 *ff*

Cb. 1 *ff*

Cb. 2 *ff*

# SYMPHONY FOR SUSAN LOGORECI

## 2. HIERATIC

Eric Shanfield

$\text{♩} = 104$

Flute 1 *f*

Flute 2 *f*

Oboe 1 *f*

Oboe 2 *f*

C Trumpet 1 *f*

C Trumpet 2 *f*

Harp *f*  
*quasi gliss.*  
C $\flat$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\flat$ , A $\sharp$ , B $\flat$

Piano *f*  
*quasi gliss.*  
Ped.

Cello 1 *f*

Cello 2 *f*

Bass 1 *f*

Bass 2 *f*





19

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Tpt. 1 *via sord.* *Senza sord.* *mf*

Tpt. 2 *via sord.*

Hp. *mf*  
C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>

Pno. *mf* 8<sup>va</sup>

Vc. 1 *W* *trm*

Vc. 2 *1/2* *trm*

Cb. 1 *pizz.* *mf*

Cb. 2

25

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Tpt. 1

Tpt. 2

Hp. *C#* *mp*  
*E $\flat$ , G $\sharp$ , A $\sharp$*

Pno.

Vc. 1 *pizz.* *mf*

Vc. 2 *pizz.* *mf*

Cb. 1 *pizz.* *mf*

Cb. 2 *pizz.* *mf*

32

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno. *mp*  
Ped.

Vc. 1

Vc. 2

Cb. 1 *arco mp*

Cb. 2 *arco mp*





47

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p*

*p*

C#

A#

54

Fl. 1

*p*

Fl. 2

*p*

Ob. 1

*p*

Ob. 2

*p*

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

*arco*

*p*

Vc. 2

*arco*

*p*

Cb. 1

Cb. 2

61

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Tpt. 1

Tpt. 2

Hp.

Pno. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Cb. 1

Cb. 2

SYMPHONY FOR SUSAN LOGORECI - 2. HIERATIC

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

ft.

1/2 tr

6

6

11

1/2 tr

1/2 tr

3

5

pp

pp

pizz.

arco

pp

pp

pp

pp



# SYMPHONY FOR SUSAN LOGORECI

## 3. WHIRLING

Eric Shanfield

$\text{♩} = 152$

Flute 1  
*pp*

Flute 2  
*pp*

Oboe 1  
*pp*

Oboe 2  
*pp*

C Trumpet 1  
Cup mute  
*pp*

C Trumpet 2  
Cup mute  
*pp*

Harp  
*pp*  
C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>, F<sub>2</sub>, G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>

Piano  
*pp*

Cello 1  
 $\text{♩} = 152$   
off the string  
*pp*

Cello 2  
off the string  
*pp*

Bass 1  
off the string  
*pp*

Bass 2  
off the string  
*pp*

4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno. *pp*

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score for page 57 of 'Symphony for Susan Logoreci - 3. Whirling' features a variety of instruments. The woodwinds (Flutes, Oboes, Trumpets, Horns) and strings (Violins, Cellos) play intricate, often syncopated rhythmic patterns. The piano part is marked *pp* and provides harmonic support. The score is divided into four measures, with a large number '4' at the beginning of the first measure. The notation includes many slurs and accents, indicating complex phrasing and dynamics.

8

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1 *pp*

Vc. 2 *pp*

Cb. 1 *pp*

Cb. 2 *pp* pizz.

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*pp*

*G<sub>4</sub>*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*pizz.* *arco*

*p*

*(pizz.)*

*p*

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

C2, G2

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

arco

*p*

*p*

*p*

*p*

*p*

20 21

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Tpt. 1 *mp* via sord.

Tpt. 2 *mp* via sord.

Hp. *mp*  
G#, A#

Pno. *mp*  
Ped.

Vc. 1 *p* pizz. *mp*

Vc. 2 *p* pizz. *mp*

Cb. 1 *p* pizz. *mp*

Cb. 2 *p* pizz. *mp*

23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

pizz.

*mp*

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

arco

*mp*

arco

41

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*mf*

*mf*

*mf*

Senza sord.

*mf*

Senza sord.

*mf*

*mf*

G<sub>2</sub>, B<sub>2</sub>

*mf*

8va

pizz.

*mf*

pizz.

*mf*

*mf*

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*B<sub>b</sub>*

(8)

Detailed description: This page of a musical score for 'Symphony for Susan Logoreci - 3. Whirling' contains measures 43 through 67. The score is arranged in a standard orchestral format with ten staves. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two trumpets (Tpt. 1 and Tpt. 2), and one horn (Hp.). The keyboard section includes a piano (Pno.) and a harp (Hp.). The string section includes two violins (Vc. 1 and Vc. 2) and two cellos (Cb. 1 and Cb. 2). The flute parts feature intricate, rapid sixteenth-note passages with various articulations and slurs. The oboe parts play a similar rhythmic pattern with a more melodic contour. The trumpet and trombone parts consist of rhythmic eighth-note patterns. The piano part has a complex, multi-layered texture with many sixteenth notes. The harp part provides a harmonic accompaniment with chords and arpeggios. The violin and cello parts play a steady eighth-note accompaniment. A key signature change to one flat (B<sub>b</sub>) is indicated in the horn part at measure 65. A first ending bracket labeled (8) spans measures 58 to 61. The page number 43 is written at the beginning of the first staff.

47

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score for page 68 of 'Symphony for Susan Logoreci - 3. Whirling' features a complex orchestral arrangement. The woodwind section is highly active, with Flutes 1 and 2 playing rapid sixteenth-note passages, often with slurs and accents. Oboes 1 and 2 play melodic lines with slurs and accents. Trumpets 1 and 2 play rhythmic patterns with slurs and accents. The Horns play sustained chords with slurs and accents. The Piano plays a rhythmic pattern with slurs and accents. The strings (Violins 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2) are mostly silent, indicated by rests.

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

arco

*mf*

arco

*mf*

55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*pp*

*mf*

*B<sub>1</sub>*

*pp*

*mf*

*Reo.*



63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*mf*

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mf*

*F#, B#*

*mp*

*mf*

*Ped.*

71

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp*

*p*

*mp*

*p*





83

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description: This page of a musical score for 'Symphony for Susan Logoreci - 3. Whirling' contains measures 88 through 91. The score is arranged in a standard orchestral format with staves for Flute 1 and 2, Oboe 1 and 2, Trumpet 1 and 2, Horns (Hp.), Piano (Pno.), Violin 1 and 2, and Cello 1 and 2. The Flute parts feature intricate, rapid sixteenth-note passages with slurs and accents. The Oboe parts play a rhythmic pattern of eighth notes with slurs. The Trumpet and Cello parts have a steady eighth-note accompaniment. The Piano part provides a complex harmonic and rhythmic foundation with dense sixteenth-note textures. The Violin and Viola parts also feature rhythmic accompaniment with some melodic movement. The Horns are silent throughout this section.

92

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description: This page of a musical score, numbered 92 at the top left, contains the parts for measures 92-95 of the third movement, 'Whirling', of the Symphony for Susan Logoreci. The score is arranged in a standard orchestral format with staves for Flute 1 and 2, Oboe 1 and 2, Trumpet 1 and 2, Horns (Hp.), Piano (Pno.), Violin 1 and 2, and Cello 1 and 2. The Flute parts feature intricate melodic lines with many slurs and ties. The Oboe parts play a rhythmic pattern of eighth notes. The Trumpet and Violin parts have a similar rhythmic pattern. The Piano part provides a steady accompaniment with chords and eighth notes. The Horns and Cello parts are mostly silent, indicated by rests.

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2



104

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score is written for a symphony orchestra. It features a complex rhythmic pattern in the woodwinds and strings, with the piano part providing a steady accompaniment. The flute parts have a melodic line with many slurs and accents. The strings play a rhythmic accompaniment with many slurs and accents. The piano part has a steady accompaniment with many slurs and accents. The harp part is mostly silent. The overall texture is dense and rhythmic.

108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*ff*  
E<sub>2</sub>, F<sub>2</sub>, B<sub>2</sub>

*ff*

some Led.

112

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*ff*

*ff*

*F#*

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*ff*

*ff*

*ff*

*ff*

120 **121**

Fl. 1 *ff*

Fl. 2

Ob. 1

Ob. 2

Tpt. 1 *ff*

Tpt. 2 *ff*

Hp. *ff*  
C $\sharp$ , G $\natural$

Pno. *ff*

Vc. 1

Vc. 2

Cb. 1 *ff*  
at the frog

Cb. 2 *ff*  
at the frog

124

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*sim.*

*sim.*

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flutes, Oboes), followed by brass (Trumpets), strings (Horns, Violins, Cellos), and piano. The Flute 1 part begins with a measure rest and a dynamic marking of *bb*. The Flute 2 part starts with a melodic line. The Oboe parts have melodic lines with some dynamics like *b* and *(h)*. The Trumpet parts play a rhythmic pattern. The Horns play a melodic line. The Piano part has a rhythmic accompaniment. The Violin and Cello parts have melodic lines. The Cello parts end with a dynamic marking of *sim.* and a *V* marking.

128

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description: This page of a musical score for 'Symphony for Susan Logoreci - 3. Whirling' contains measures 128 through 131. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flutes 1 & 2, Oboes 1 & 2) features intricate, fast-moving melodic lines with many slurs and accents. The brass section (Trumpets 1 & 2, Horns) provides a rhythmic and harmonic foundation with repetitive eighth-note patterns. The strings (Violins 1 & 2, Cellos 1 & 2) play a steady, pulsating accompaniment. The piano part is mostly silent, with some low-register accompaniment in the bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number '128' is written at the start of the first staff.

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description of the musical score: This page of the score, numbered 132, contains the final four measures of a section. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute 1 and 2 parts feature intricate, rapid sixteenth-note passages with frequent slurs and accents. The Oboe 1 and 2 parts play a steady eighth-note accompaniment. The Trumpet 1 and 2 parts have a rhythmic pattern of eighth notes with slurs. The Harp part consists of a continuous sixteenth-note arpeggiated figure. The Piano part provides a harmonic foundation with chords and eighth-note accompaniment. The Violin 1 part has a melodic line with slurs, while Violin 2, Cello 1, and Cello 2 parts play a rhythmic accompaniment of eighth notes. The score is written for a full symphony orchestra.

136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The musical score is arranged in a standard orchestral format. The top two staves are for Flute 1 and Flute 2, both playing a complex, rapid melodic line with many slurs and ties. The Oboe 1 and Oboe 2 parts follow, with Oboe 1 playing a similar melodic line and Oboe 2 playing a more rhythmic accompaniment. The Trumpet 1 and Trumpet 2 parts play a steady, rhythmic accompaniment. The Horns (Hp.) part is split into two staves, with the right staff playing a melodic line and the left staff playing a rhythmic accompaniment. The Piano (Pno.) part is split into two staves, with the right staff playing a melodic line and the left staff playing a rhythmic accompaniment. The Violin 1 and Violin 2 parts are split into two staves, with Violin 1 playing a melodic line and Violin 2 playing a rhythmic accompaniment. The Clarinet 1 and Clarinet 2 parts are split into two staves, with Clarinet 1 playing a melodic line and Clarinet 2 playing a rhythmic accompaniment.

141

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*f*

*f*

*f*

*f*

144

Fl. 1 *p* *f* *p* *f*

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

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp. *p* *f* *p* *f*  
C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

148

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p*

*p*

*p*

*p*

152

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*ff*

*ff*

*ff*

*ff*

off the string

off the string

off the string

off the string

156

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

on the string

on the string

on the string

on the string

160 **161**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp*

*l.v.*

*mp*

*mp*

*mp*

*mp*

164

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*mp*

*mp*

168

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp. <sup>1.v.</sup>

Pno. <sup>1.v.</sup>

Vc. 1

Vc. 2

Cb. 1

Cb. 2



176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

*p*

*p*

*p*

*p*

8va



184

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

arco

Detailed description of the musical score: This page of the score, numbered 102, contains measures 184 through 187. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The Flute 1 part begins with a rest in measure 184, followed by a melodic line in measures 185 and 187. The Flute 2 part plays a continuous sixteenth-note pattern throughout. The Oboe parts play a rhythmic pattern of eighth notes. The Trumpet and Horn parts play a similar rhythmic pattern. The Piano part features a complex texture with sixteenth-note runs and chords. The Violin and Cello parts play a steady eighth-note accompaniment. The Cello 2 part includes a section marked 'arco' starting in measure 187.

188

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.  
F<sub>1</sub>

Pno.  
(8)

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description of the musical score: This page contains the musical notation for measures 188 through 191 of the third movement, 'Whirling', from the Symphony for Susan Logoreci. The score is arranged in a standard orchestral format with multiple staves. The Flute 1 and 2 parts feature rapid sixteenth-note passages with various accidentals. The Oboe 1 and 2 parts play a steady eighth-note accompaniment. The Trumpet 1 and 2 parts have a rhythmic pattern of eighth notes with rests. The Horns (F and F#) play a similar eighth-note accompaniment. The Piano part consists of a complex rhythmic pattern in both hands. The Violin 1 and 2 parts play a rhythmic accompaniment of eighth notes. The Cello 1 and 2 parts play a similar rhythmic accompaniment. The page number 188 is written at the beginning of the Flute 1 staff.

192

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Reo.

Detailed description: This page of a musical score for 'Symphony for Susan Logoreci - 3. Whirling' contains measures 192 through 195. The score is arranged in a standard orchestral format with multiple staves. The Flute 1 part begins with a treble clef and a key signature of two flats (B-flat and E-flat), marked with a '192' at the start. The Flute 2 part follows a similar pattern. The Oboe 1 and 2 parts are in treble clef with a key signature of one flat (B-flat). The Trumpet 1 and 2 parts are in treble clef with a key signature of one sharp (F#). The Horn part is in treble clef with a key signature of one sharp (F#). The Piano part is in treble and bass clefs with a key signature of one sharp (F#). The Violin 1 and 2 parts are in bass clef with a key signature of two flats (B-flat and E-flat). The Cello 1 and 2 parts are in bass clef with a key signature of two flats (B-flat and E-flat). The Percussion part (labeled 'Reo.') is in bass clef with a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the piece.

196

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description: This page of a musical score for 'Symphony for Susan Logoreci - 3. Whirling' contains measures 196-198. The score is arranged in a standard orchestral format with 12 staves. The top two staves are for Flute 1 and Flute 2, both playing rapid sixteenth-note passages with various articulations. The next two staves are for Oboe 1 and Oboe 2, with Oboe 1 playing a similar rapid texture and Oboe 2 playing a more melodic line. The trumpet section (Tpt. 1 and Tpt. 2) plays a rhythmic pattern of eighth notes. The horn section (Hp.) provides harmonic support with chords in the right hand and a steady bass line in the left hand. The piano (Pno.) plays a complex, rhythmic accompaniment. The string section (Vc. 1, Vc. 2, Cb. 1, Cb. 2) features intricate patterns, with the cellos and double basses playing a driving eighth-note accompaniment. The page number '196' is located at the beginning of the first staff.



202

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Hp.

Pno.

Vc. 1

Vc. 2

Cb. 1

Cb. 2

(8)-----1