

Transposed Score
Duration: c. 7'

for Sarah Bromberger

Of Love and Distance

Brian J. Hinkley (b. 1994)
Op. 19 (2018)

♩ = c. 56, in the distance

Flute 1/2

Oboe

English Horn

Clarinet in B \flat 1/2

Bass Clarinet

Bassoon 1/2

Horn in F 1/2

Trumpet in B \flat 1/2

Trombone 1/2

Tuba

Timpani

Perc. 1 (Marimba)

Perc. 2 (Suspended Cymbal)

Piano

Violin I

Violin II

Viola

Cello

Contrabass

bring out

p

1.

pp

pp

div., sul tasto

sul tasto

pp

ppp

pp

ppp

pp

ppp

Of Love and Distance

7 *bring out*

Ob. *mp* *p* *p*

B♭ Cl. 1/2 *mp* *p*

Vln. I *p* unis. div.

Vln. II *p*

Vla. *p*

Vc. *p* *bring out*

7 8 9 10 11 12

Fl. 1/2 *mp* *with motion* *relaxing*

Ob. *mp*

B♭ Cl. 1/2 *pp*

B. Cl. *pp* *p* *with motion* *relaxing*

Pno. *pp* *p* *with motion* *relaxing*

Vln. I *p* *with motion one player* *relaxing*

Vln. II *p* *with motion one player* *relaxing*

Vla. *p* *with motion one player* *relaxing*

Vc. *p*

13 14 15 16 17 18

PERUSAL SCORE

23 ♩ = c. 66, with purpose

Ob. *mp*

E. Hn. *mp* solo *mp*

Bsn. 1/2 1. *mp*

Timp. *p*

Susp. Cym. (Perc. 2) *pp* *p*

Pn.

Vln. I *v*

Vln. II tutti, pizz. *p*

Vla. tutti, pizz. *p*

Vc. *p* (one player) ord. *p* one player

C.B. *p*

19 20 21 22 23 24 25 26

Of Love and Distance

Fl. 1/2 *a2* *tr* *p sotto voce* *mp* *p*

E. Hn. *mf* *mp* 1.

Bsn. 1/2 *mp* tutti, sul tasto

Vln. I *n* arco, sul tasto

Vln. II *mp* *n* arco, sul tasto

Vla. *mp* *n*

Vc. tutti *f*

C.B. tutti *mf*

27 28 29 30 31 32 33 34

PERUSAL SCORE

PERUSAL SCORE

PERUSAL SCORE

35

Musical score for 'Of Love and Distance' page 7, measures 35-40. The score includes parts for Fl. 1/2, E. Hn., Bb Cl. 1/2, B. Cl., Bsn. 1/2, Tuba, Timp., Mrb. (Perc. 1), Vln. I, Vln. II, Vla., Vc., and C.B. The score features various dynamics (p, pp, mp, quasi pizz., unis., div. (sul tasso)) and performance instructions like 'quasi pizz.' and 'sul tasso'. A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

Fl. 1/2

E. Hn.

Bb Cl. 1/2

B. Cl.

Bsn. 1/2

Tuba

Timp.

Mrb. (Perc. 1)

Vln. I

Vln. II

Vla.

Vc.

C.B.

35 36 37 38 39 40

43

Fl. 1/2
mp
mf

Ob.
mf

E. Hn.
mf
mp

B♭ Cl. 1/2
mp
mf

B. Cl.
mf

Bsn. 1/2
mf

Trp. 1/2
mf
a2

Tbn. 1/2
mf
a2

Tuba
mf

Timp.
mp
mp
p
A3 to E
D to B

Mrb. (Perc. 1)
mf
mp
to Xylo

Pno.
mf
ad. ad lib

Vln. I
mp
mf unis.

Vln. II
mp
mf

Vla.
mp
mf

Vcl.
mf
mf

C.B.
mf
mf

41 42 43 44 45 46

Fl. 1/2
Ob.
E. Hn.
B♭ Cl. 1/2
Hn. 1/2
B♭ Tpt. 1/2
Tbn. 1/2
Tuba
Timp.
Pno.
Vln. I
Vln. II
Vla.
V.
B.

mp *mf* *f*

47 48 49 50

Of Love and Distance

molto rit. - - - - -

Fl. 1/2

Ob.

E. Hn.

B♭ Cl. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Trbn. 1/2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

non cresc.

51 52 53

Of Love and Distance

54 ♩ = c. 152, driving

Fl. 1/2 *mf* ^{a2}

Ob. *pp*

Tbn. 1/2 *p* *mp* *pp*
sempre slow gliss., like a car engine
1. (cruising, not obnoxious!)

Timp. *fp*

Xyl. (Perc. 1) *mp*
 Xylophone

Susp. Cym. (Perc. 2) *mp*
 Suspended Cymbal

Trn. I *fp* *pp*

C.B. *fp*

54 55 56 57 58 59

Fl. 1/2 *mf*

Ob. *mf*

E. Fla. *mf*

B♭ Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Tbn. 1/2 ^{2.} *pp* *p* ^{1.} *mf sub.* *f*
finally passing that car!

Timp. *pp*

Xyl. (Perc. 1) *mf*

Susp. Cym. (Perc. 2) *pp*

C.B. *mf*

60 61 62 63 64 65

Of Love and Distance

66

Fl. 1/2 *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. 1/2 *f*

Bsn. 1/2 *f*

Tbn. 1/2 *mp*

Xyl. (Perc. 1) *f*

Susp. Cym. (Perc. 2) *mf*

66 67 68 69

Fl. 1/2 *mp* *p* *sim.*

Ob. *p* *mp*

E. Hn. *p*

B♭ Cl. 1/2 *mp* *p* *2.* *sim.*

Bsn. 1/2 *p*

Tbn. 1/2 1. as before *pp*

Xyl. (Perc. 1) *mp* to Triangles

70 71 72 73 74 75

76 1. sim. pp

Ob. p

B \flat Cl. 1/2 1. sim. pp

B. Cl. p

Tbn. 1/2 p pp 2. as before pp p

Trgls. Perc. p

one player

76 77 78 79 80 81 82

Of Love and Distance

molto rit. 99 ♩ = c. 80, reevaluating

Fl. 1/2

Ob.

E. Hn.

B♭ Cl. 1/2

Bsn. 1/2

Trgls. (Perc. 1)

S. p. Cym. (Perc. 2)

Solo Vln.

Vln. I

Vln. II

Vc.

97

98

99

100

101

E. Hn.

Bsn. 1/2

Trgls. (Perc. 1)

Vc.

102

103

104

105

106

107

poco rit.

mp

to Marimba

pull back

p

108 ♩ = c. 72, defeated

accel.

Fl. 1/2 *p sotto voce* *mp*

Ob.

E. Hn.

Bsn. 1/2 *p*

B♭ Tpt. 1/2 *mf*

Tbn. 1/2 *mf*

Tuba

Timp. *p* *mp*

Mrb. (Perc. 1) *n* *mp* to Xylo

Ln. I *p* *mf*

Vln. II *pizz.* *p* *f*

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

Vc. *tutti* *p* *mp*

Cb. *p* *mp*

108 109 110 111 112 113 114

115 ♩ = c. 80, persistent

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Ob.** (Oboe): Treble clef, *mf* dynamic.
- B♭ Cl. 1/2** (B-flat Clarinet): Treble clef, *mp* dynamic.
- Bsn. 1/2** (Bassoon): Bass clef, *mp* dynamic.
- B♭ Tpt. 1/2** (B-flat Trumpet): Treble clef, *mf* dynamic.
- Tbn. 1/2** (Trombone): Bass clef, *mf* dynamic.
- Tub.** (Tuba): Bass clef, *mp* dynamic.
- Timp.** (Timpani): Bass clef, with a roll from G3 to D, C to B, G2 to A.
- Pno.** (Piano): Grand staff (treble and bass clefs), *mp* dynamic.
- Vln. I** (Violin I): Treble clef, *mf* dynamic.
- Vln. II** (Violin II): Treble clef, *mf* dynamic.
- Vla.** (Viola): Bass clef, *mf* dynamic.
- Vc.** (Violoncello): Bass clef, *mf* dynamic.
- C.B.** (Cello): Bass clef, *mf* dynamic.

The score spans measures 115 to 118. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

115

116

117

118

121

Musical score for 'Of Love and Distance', measures 119-122. The score is for a full orchestra and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into four measures: 119, 120, 121, and 122. The instruments and their parts are:

- Fl. 1/2: Rest in 119-120, then *mf* in 121-122.
- Ob.: *f* in 119-120, *mf* in 121-122.
- B♭ Cl. 1/2: *f* in 119-120, *mf* in 121-122.
- Bsn. 1/2: *f* in 119-120, *mp* in 121, *mf* in 122.
- Hn. 1/2: *mf* in 119, *f* in 120, *mp* in 121, *mf* in 122.
- Ipt. 1/2: *f* in 119-120, *mf* in 121-122.
- Tbn. 1/2: *f* in 119-120, *mp* in 121, *mf* in 122. Includes a 'slow gliss.' marking.
- Tuba: *f* in 119-120, *mp* in 121, *mf* in 122.
- Pno.: *f* in 119-120, *mf* in 121-122.
- Vln. I: *f* in 119-120, *mf* in 121-122.
- Vln. II: *f* in 119-120, *mf* in 121-122.
- Vla.: *f* in 119-120, *mf* in 121-122.
- Vc.: *f* in 119-120, *mf* in 121-122.
- C.B.: *f* in 119-120, *mf* in 121-122.

The image displays a page of a musical score for the piece "Of Love and Distance". The page is numbered 20 in the top left corner. The title "Of Love and Distance" is centered at the top. In the top right corner, there is a tempo instruction: "accel. to 134 - - - -". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the staves are: Fl. 1/2, Ob., B♭ Cl. 1/2, B. Cl., Bsn. 1/2, Hn. 1/2, B♭ pt. 1/2, Tbn. 1/2, Tuba, Pno. (Piano), Vln. I, Vln. II, Vla. (Viola), Vc. (Cello), and C.B. (Double Bass). The score shows musical notation for measures 123, 124, 125, and 126. A large, semi-transparent watermark reading "PERUSAL SCORE" is oriented diagonally across the entire page, from the bottom left to the top right.

(accel.)

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

- Fl. 1/2
- Ob.
- E. Hn.
- B \flat Cl. 1/2
- B. Cl.
- Bsn. 1/2
- Tr. 1/2
- B \flat Tpt. 1/2
- Tbn. 1/2
- Tuba
- Pho. (Piano)
- Vln. I
- Vln. II
- Vla.
- Vc.
- C.B.

The score is marked with a dynamic of *mp* (mezzo-piano) and includes performance instructions such as *acc.* (accelerando) and *a2* (second octave). The piece is in 4/4 time and features complex rhythmic patterns and articulation marks throughout.

127

128

129

130

Of Love and Distance

(accel.)

PERUSAL SCORE

PERUSAL SCORE

PERUSAL SCORE

Fl. 1/2 *mf*

Ob. *f* *mf*

E. Hn. *f* *mf*

B♭ Cl. 1/2 *f* *mf*

B. Cl. *f* *f* *a2*

Bsn. 1/2 *f* *f* *a2*

Hr. 1/2 *f* *a2*

B♭ Tpt. 1/2 *f* *mf*

Tbn. 1/2 *f*

Tuba *f*

Timp. *f*

Xylophone to Temple Blocks Temple Blocks to Vibes

(Perc. 1) *mf* *f* *Suspended Cymbal*

Susp. Cym. (Perc. 2) *mp*

Pno. *f* *mf*

Vln. I *f* *mf* *div.* *unis.*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*

131 132 133

134 ♩ = c. 112, excited

Fl. 1/2
Ob.
E. Hn.
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Tpt. 1/2
Tbn. 1/2
Tuba
Timp.
Susp. Cym. (Perc. 2)
Pno.
Vln. I
Vln. II
Vla.
Vc.
C.B.

This musical score page includes the following staves and parts:

- Fl. 1/2
- Ob.
- E. Hn.
- B♭ Cl. 1/2
- B. Cl.
- Bsn. 1/2
- Hn. 1/2
- B♭ Tpt. 1/2
- Tbn. 1/2
- Tuba
- Timp.
- Susp. Cym. (Perc. 2)
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- C.B.

Performance instructions and dynamics include: *ff*, *legato*, *f*, *p*, and *f*. Chordal changes for the harp are noted as D to E, B to C, A to G, and E to D.

Measure numbers 137, 138, and 139 are indicated at the bottom of the page.

This musical score page, titled "Of Love and Distance" (page 25), covers measures 140 through 146. The score is arranged for a full orchestra and includes the following parts:

- Hn. 1/2**: Horns in F# major, measures 140-143.
- Pno.**: Piano accompaniment, measures 140-143.
- Vln. I & II**: Violins I and II, measures 140-143.
- Vla.**: Viola, measures 140-143.
- C.B.**: Contrabass, measures 140-143.
- Ob.**: Oboe, measures 144-146, with markings *legato* and *mf*.
- E. Hn.**: English Horn, measures 144-146, with markings *legato* and *mf*.
- Hn. 1/2**: Horns in F# major, measures 144-146, with marking *a2*.
- B♭ Tpt. 1/2**: Trumpets in B-flat major, measures 144-146, with marking *a2 legato* and *f*.
- Susp. Cym. (Perc. 2)**: Suspended Cymbal, measures 144-146, with marking *mp*.
- Pno.**: Piano accompaniment, measures 144-146.
- Vln. I & II**: Violins I and II, measures 144-146.
- Vla.**: Viola, measures 144-146.
- C.B.**: Contrabass, measures 144-146.

The score features a variety of musical notations, including rests, notes, slurs, and dynamic markings. A large, diagonal watermark "PERUSAL SCORE" is overlaid across the entire page.

147

Ob. *f*

E. Hn. *f*

Hn. 1/2 *f*

B \flat Tpt. 1/2 *f*

Tbn. 1/2 *f*

Tuba *f*

Susp. Cym. (Perc. 2) *mf*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*

147

148

149

150

154 triumphant

The musical score for measure 154, titled "triumphant", features a variety of instruments. The woodwinds include Flute 1/2, Oboe, English Horn, B♭ Clarinet 1/2, B. Clarinet, Bassoon 1/2, and Contrabassoon 1/2. The brass section consists of B♭ Trumpet 1/2, Trombone 1/2, and Tuba. Percussion includes Suspended Cymbal (Perc. 2) and Impassioned Percussion (imp.). The keyboard section includes Piano (Pno.). The string section includes Violin I, Violin II, Viola, Cello (Vc.), and Double Bass (C.B.). The score is marked with a dynamic of *f* (forte) for most instruments, with some starting at *mf* (mezzo-forte). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark "PERUSAL SCORE" is overlaid diagonally across the page. At the bottom, the measure numbers 151, 152, 153, 154, and 155 are indicated.

C to C#
G to A
D to E

rit. - - - - -

The musical score is arranged in a standard orchestral format with the following parts from top to bottom: Fl. 1/2, Ob., E. Hn., B♭ Cl. 1/2, B. Cl., Bass 1/2, Hn. 1/2, B♭ Tpt. 1/2, Tbn. 1/2, Tuba, Pno. (Grand Piano), Vln. I, Vln. II, Vla., Vc., and C.B. (Double Bass). The score is written in 3/4 time and features a prominent 'PERUSAL SCORE' watermark across the entire page. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'rit.' (ritardando) marking is indicated at the top right of the page, with a dashed line extending across the measures. The key signature changes from two flats (B♭, E♭) to one flat (B♭) and then to one sharp (F#) during the piece.

Fl. 1/2
Ob.
E. Hn.
B♭ Cl. 1/2
B. Cl.
Bsn. 1/2
Hn. 1
B♭ Tpt. 1/2
Tbn. 1/2
Tuba
Timp.
Perc. 1
Susp. Cym. (Perc. 2)
Pno.
Vln. I
Vln. II
Vla.
Vc.
C.B.

ff, *mf*, *fff*, *p*, *ppp*, *legato*, *mp*, *choke*, *sul A*, *freely*, *2. Add low A*, *dampen*, *hold*, *bow as needed*

160 161 162 163

poco rit.

The score is for measures 164-170. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 4/4 at measure 166. Performance instructions include 'poco rit.' at the top right, 'pull back' and '(hold)' for the Vibraphone in measures 164-165, and 'legato 1.' for the Bassoon in measure 166. Dynamic markings range from *pp* to *mp*. The score includes parts for Fl. 1/2, Ob., E. Hn., B♭ Cl. 1/2, B. Cl., Bsn. 1/2, Tuba, Timp., Vib. (Perc. 1), Pno., Vln. I, Vln. II, Vla., Vc., and C.B.