

1st Oboe

# Florence's Farewell

Daniel Léo Simpson  
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San Carlos, CA

**Boldy** ♩=90

2

*f*

*tr*

rit. . . . . a tempo ♩=90

6

**A**

2

*f*

*tr*

12

*mf* < *f*

17

**B**

*mp* < *mf*

*f*

a2

22

2

*f*

27

*cresc.*

rall. . . . .

29

**C** A tempo

2

*f*

2

37 **D** 6 *mf* *mf* *tr*

46 **E** 2 2 *mp*

52 *mf* *mf*

57 *rit.* *rall.* *a tempo* ♩=90 *cresc.*

60 **F** *f*

64 *mp*

68 *p* *molto rall.* 2

74 **G** *poco meno mosso* ♩=84 *poco rall.* 4

82 solo **Tempo I** (♩ = 90)

Musical staff 82-86: Treble clef, key signature of one sharp (F#). Measures 82-86 contain a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. Dynamics include *mf*.

Musical staff 87-91: Treble clef, key signature of one sharp (F#). Measures 87-91 contain a melodic line with eighth and sixteenth notes. Dynamics include *mf* and *f*.

Musical staff 92-96: Treble clef, key signature of one sharp (F#). Measures 92-96 contain a melodic line with eighth and sixteenth notes. Dynamics include *p*.

Musical staff 97-103: Treble clef, key signature of one sharp (F#). Measures 97-103 contain a melodic line with eighth and sixteenth notes. Dynamics include *cresc.*, *mf*, and a **4** measure rest. A box labeled **H** is above measure 100.

Musical staff 104-107: Treble clef, key signature of one sharp (F#). Measures 104-107 contain a melodic line with eighth and sixteenth notes. Dynamics include *mp* and *f*.

Musical staff 108-115: Treble clef, key signature of one sharp (F#). Measures 108-115 contain a melodic line with eighth and sixteenth notes. Dynamics include *mf*. Above measures 108-110 are markings: **2**, *rit.*, **2**, and *a tempo* ♩ = 90.

Musical staff 116-120: Treble clef, key signature of one sharp (F#). Measures 116-120 contain a melodic line with eighth and sixteenth notes. Dynamics include *f*. A box labeled **I** is above measure 116, and *a2* is above measure 118.

Musical staff 121-125: Treble clef, key signature of one sharp (F#). Measures 121-125 contain a melodic line with eighth and sixteenth notes. Dynamics include *rit.*, *♩ = 90*, *Molto andante*, **5**, **2**, *molto rall.*, and **2**.

131 **J**

*p* *mp* *tr~*

138

*mf* *f*

146 *rall.* **K** Broadly ♩ = 84

*ff*

149

153

*f* *tr~*

156

*f*

158

*f*

161 *rall.*

*ff*

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**Boldy** ♩=90

*f* *tr*

6 *rit.* *tr* **A** *a tempo* ♩=90

13 **B**

*mp* *mf* *f*

22 **C**

*mf* *cresc.* *rall.*

29 **C** *a tempo*

*f*

35 **D**

*mf*

49 **E**

7

56 *mf*

59 *rit.* ..... *rall.*  
*cresc.*

61 **F** *f* *mf* *f*

a tempo ♩=90

66 *mp* *mp* *molto rall.*

74 **G** *poco meno mosso* ♩=84 *poco rall.*

5

82 **Tempo I** (♩=90) *mf* *f*

6

92 *p*

97 **H**

*cresc.* *mf* **4**

104

*mp* *mp* *f*

107

*rit.* *a tempo*  $\text{♩} = 90$

**2** **2** **3**

*mf*

116 **I**

*f*

121 *rit.*  $\text{♩} = 90$  *Molto andante* *molto rall.*

**5** **2** **2**

131 **J**

**6**

137 **4**  
*f*

146 **rall.** **K** Broadly ♩ = 84  
*ff*

149  
3

153 *f* *tr*

156 *f*

158

161 **rall.** *ff*