

Composed for flautist Peter Sheridan and dedicated to the memories of two inspirational mothers:
Pauline J. Sheridan (1927–2014) and Jacqueline Tuffnell (1924–2010).

Seascapes

for SATB Chorus and Low Flutes (Bass and Alto)*

Jacqueline Tuffnell
(1924–2010)

Stanley M. Hoffman
(b. 1959)

1. curling, curling, the waves never end

$\text{♩} = 40$
**

Bass Flute

mf *mp*

Soprano
Alto

p

curl - ing, curl - ing, the

Tenor
Bass

p

5

B. Fl.

p *mp*

S
A

waves nev - er end what bot - tom - less thoughts they pro - voke

T
B

* The flutes may be amplified if need be. The flute part may be played by one or two players depending on availability and proficiency.

** The bass flute sounds an octave lower than written in the score throughout, and the alto flute sounds as written.

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2. the radiance of a white seagull

♩ = 90 subito

To A. Fl.

8

B. Fl.

S
A

T
B

molto *mf* *ff* *f*

the ra-diance of a white

12

B. Fl.

Alto Flute

S
A

T
B

fff *ff* *ff*

sea-gull like a burst of sun-shine af-ter

15

A. Fl.

S
A

T
B

riten. molto *mp*

hea-vy fog the

let the sound clear in the room before moving ahead

3. the sea birds skate along

17 $\text{♩} = 60$

A. Fl. *mf*

sea - birds skate — a - long — the shore such de - light - ful pat - terns

S
A

4. the sailboats glide out

a tempo, with Elgar-like Romanticism and warmth

20 *lunga riten.* $\text{♩} = 90$

A. Fl. *f*

gone

S. close immediately to "n" *lunga riten.*

S
A *mp* too soon *mf* the sail - boats glide out in for - ma - tion a -

T
B *mp* the *mf* *lunga*

23

A. Fl.

(shades of Dvořák's 9th Symphony) *mf*

S
A cross the blue green sea I hold my breath in

T
B sea ————— , I

26

A. Fl.

S
A

won - der at the spec - ta - cle be fore me so

T
B

mp

mp

29

S
A

chaste in white— yet strong as a knight their sails — are a

T
B

f

f

32

A. Fl.

fff *poco riten.* *f* **Come prima**

S
A

shield *mf* rea - dy to bat - tle the wind —

T
B

fff *mf*

mf *poco riten.* **Come prima**

35 *ritenuto* *a tempo* *rit.* 5. a stranger on the shore ♩ = 72

A. Fl. *mf*

S
A *mf* *a tempo* *rit.* *p*
which will nev - er yield a strang - er on the shore whose

T
B *p*

39

S
A life was _ closed 'til you _ o - pened _ the _

T
B


43 *accel.* 6. I sit and watch the pounding sea ♩ = 80


A. Fl. *ff* *f*

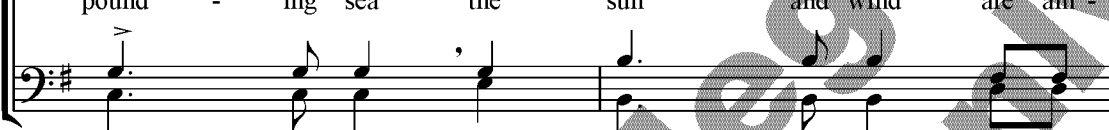
S
A *f* *accel.* *mf*
door _ I sit and watch the

T
B *f* *mf*

45

A. Fl. 

S
A  pound - ing sea the sun and wind are am -

T
B 

47

A. Fl. 

S
A  bro - sia to me a horse and rid - er go

T
B 

49

A. Fl. 

S
A  can - ter - ing - by - and I...

T
B 

riten. molto *a piacere* **Tempo primo**
♩ = 40
To B. Fl. Bass Flute

mp I re - call - a

52

B. Fl.

S
A

T
B

mem - o - ry-- of you and I.

mf

mp

mp

oo

oo

oo

55

B. Fl.

S
A

T
B

p

mp

p

mp

oo

oo

oo

oo

oo

oo

oo

oo

oo

57

B. Fl.

S
A

T
B

To A. Fl.

molto

O. when I think of you, I dream of ma - ny to -

O, when I

molto

♩ = 90 subito

Alto Flute

60

B. Fl. *fff*

S
A *f* mor-rows for the love we've shared, *ff* has

T
B *f* *ff*

63

A. Fl. *ff*

S
A ban - ished all my sor - rows.

T
B

66

A. Fl. *f* *rit.* *a tempo, with Italianate Romanticism, like a Barcarolle* ♩ = 40

S
A *rit.* *f* my heart is

T
B *f* my heart is filled with your love as the

69

A. Fl. *ff*

S
A *mf*

T
B *mf*

cup — is filled with rare wine — and I know that

(senza rit.)

72

S
A *mp* *riten.* *p* *ossia*

T
B *mp* *p*

I — am yours, dear, and pray, — my sweet, that you are

75 *a tempo* *riten.*

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

7. I hear sounds
♩ = 30

S
A *a tempo* *riten.* *pp* *mp*

T
B *pp* *mp*

mine. mm hear

O, I — sounds

78

A. Fl.

S
A

T
B

mf *mp*

I — peo - ple by — flash - ing the — dow —

see — pass - and *p* cars *mp* past win -

80

A. Fl.

S
A

T
B

alto solo or section, a piacere

p I am a - lone but not — en - tire - ly a -

but not — en - tire - ly a -

83

A. Fl.

S
A

T
B

f *ff*

mf *f*

lone — for in — my mind — I

lone — *mf* *f*

♩. = 35 subito

85

A. Fl.

S
A

T
B

see wave up-on wave of mem-o-ries

88

♩ = 45 subito

A. Fl.

S
A

T
B

crowd - ing the shore of my re - al - i - ty

91

rit.

mp

rit.

p

mm

p

94

A. Fl. *più p* *p*

S
A *più p* *pp*
mm mm

T
B *più p* *pp*

97 *rit.* *p*

A. Fl. *To B. Fl. Bass Flute*

S
A *rit.* *p*
mm curl-ing, curl-ing, the waves nev-er end what

T
B *p*

♩ = 40

100 *mp*

B. Fl.

S
A bot - tom-less thoughts they pro - voke oo — oo —

T
B oo — oo —

102

B. Fl.

S
A

T
B

oo — oo — oo — oo — oo — oo —

oo — oo — oo — oo —

104

B. Fl.

S
A

T
B

To A. Fl.

8. the islands and the sea are compatible at sunset

$\text{♩} = 50$

rit. *ffmp*

rit. *sfp*

p

O, the is - lands and the sea are com -

p

sfp

107

S
A

T
B

pat-i - ble — at sun - set all mauve — and tur - quise-- —

close to "l"

close to "l"

mp

mp

111 *accel.* $\text{♩} = 60$

A. Fl. *f* *ff*

S
A *mf* *accel.* *f*

T
B *mf* *f*

sooth - ing the eye and the moun - tains are garbed in deep

114 To B. Fl.

A. Fl. *mf*

S
A *close to "l"* *mf*

T
B *close to "l"* *mf*

pur - ple where does one look be - fore the

116 *Come prima* $\text{♩} = 40$ Bass Flute *rit. molto al fine*

B. Fl. *mp* *mf* *mp > p*

S
A *rit. molto al fine* *p > pp*

T
B *mp* *p > pp*

fad - ing light? *mm*