

Hopak

Modest Moussorgsky
arr. by Michael Pratt, ASCAP

Vivace ♩ = 120

Trumpet in B \flat 1
sf

Trumpet in B \flat 2
sf

Horn in F
sf

Trombone
sf

Euphonium
sf

Tuba
sf

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tba.

14 19

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Euph.
Tba.

mp

Detailed description: This system of musical notation covers measures 14 through 19. It features six staves for B \flat Trumpet 1, B \flat Trumpet 2, Horn, Trombone, Euphonium, and Tuba. The key signature has one sharp (F#). Measures 14-18 show various rhythmic patterns, including eighth and sixteenth notes, with accents and dynamic markings. A crescendo hairpin is present in measure 18. Measure 19 begins with a box containing the number 19 and a dynamic marking of *mp*. The music continues with eighth notes and rests.

21 27

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Euph.
Tba.

sfp *sfp* *mf*
sfp *sfp* *mf*
sfp *sfp* *mf*
sfp *sfp* *mf*
sfp *sfp* *mf*

Detailed description: This system of musical notation covers measures 21 through 27. It features the same six staves as the previous system. Measures 21-27 show a consistent rhythmic pattern of eighth notes with accents. Dynamic markings are *sfp* for measures 21-26 and *mf* for measure 27. A box containing the number 27 is located at the end of the system. The music concludes with a final chord in measure 27.

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28

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tba.

Detailed description: This block contains the musical score for measures 28 through 34. It features six staves for B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, Euphonium, and Tuba. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of rhythmic patterns with accents and slurs. The B♭ Tpt. 1 staff has a measure number '28' above the first measure. The Tbn. staff has a measure number '35' above the first measure of the second system.

35

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tba.

f

Detailed description: This block contains the musical score for measures 35 through 40. It features the same six staves as the previous block. The key signature remains one sharp (F#) and the time signature is 3/4. The music continues with rhythmic patterns, including a dynamic marking of *f* (forte) at the beginning of measure 35. The B♭ Tpt. 1 staff has a measure number '35' above the first measure. The Tbn. staff has a measure number '35' above the first measure of the second system.

42 43

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn. gliss.
Euph.
Tba.

Detailed description: This system contains measures 42 through 47. The music is in 2/4 time with a key signature of one sharp (F#). The B \flat Tpt. 1 part features a melodic line with eighth-note patterns and slurs. The B \flat Tpt. 2 part plays a steady eighth-note accompaniment. The Horn (Hn.) part has a similar eighth-note accompaniment. The Trombone (Tbn.) part has a melodic line with a glissando (gliss.) marking over a sixteenth-note run in measure 45. The Euphonium (Euph.) part plays a steady eighth-note accompaniment. The Tuba (Tba.) part has a melodic line with a glissando (gliss.) marking over a sixteenth-note run in measure 47. A box containing the number 43 is positioned above the second measure.

48 51

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn. gliss.
Euph.
Tba.

Detailed description: This system contains measures 48 through 53. The B \flat Tpt. 1 part continues with its melodic line, featuring slurs and eighth-note patterns. The B \flat Tpt. 2 part continues with its eighth-note accompaniment. The Horn (Hn.) part continues with its eighth-note accompaniment. The Trombone (Tbn.) part has a melodic line with a glissando (gliss.) marking over a sixteenth-note run in measure 50. The Euphonium (Euph.) part continues with its eighth-note accompaniment. The Tuba (Tba.) part continues with its melodic line, featuring a glissando (gliss.) marking over a sixteenth-note run in measure 52. A box containing the number 51 is positioned above the fifth measure.

54 59

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tba.

mp
mp
mp

61

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tba.

fp *fp* *sfp*
fp *fp* *sfp*
fp *fp* *sfp*
fp *fp* *sfp*
fp *fp* *sfp*

68 73

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tba.

sfp *f* *mf*

75 81

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tba.

f *mp*

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85

82

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tba.

f marcato

89

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tba.

96 101

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Euph.
Tba.

f

Detailed description: This block contains the musical score for measures 96 through 101. It features six staves: B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., Euph., and Tba. The key signature is one sharp (F#) and the time signature is 2/4. Measures 96-100 show a rhythmic pattern of eighth notes with accents. Measure 101 begins with a dynamic marking of *f* and continues the eighth-note pattern. The Tbn. and Euph. parts have a consistent eighth-note accompaniment throughout.

103

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Euph.
Tba.

ff

f

ff

f

ff

Detailed description: This block contains the musical score for measures 103 through 108. It features the same six staves as the previous block. Measure 103 starts with a dynamic marking of *f* for the Tbn., Euph., and Tba. parts. From measure 104 onwards, the dynamic marking changes to *ff* for all parts. The B \flat Tpt. 1 and Hn. parts play a melodic line with eighth notes and accents. The B \flat Tpt. 2 part plays a similar line. The Tbn., Euph., and Tba. parts play a rhythmic accompaniment of eighth notes with accents. Measure 108 ends with a fermata over the final notes of each staff.

About **Hopak**

A hopak is a traditional Russian peasant dance; this "Hopak" is from Moussorgsky's opera, *Sorochinsky Fair*.

About **Michael Pratt**

Michael Pratt studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan. He has taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham, Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, and since 1981 with the Adrian Symphony Orchestra.