

# EVENTYR



ERIC SHANFIELD



EVENTYR

Eric Shanfield | ENS.2018.3 | 8.24.18-9.1.18

For Sarah Goldfeather

Piccolo

Flute

Alto Flute/Piccolo 2

2 Oboes

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Contrabass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C <sup>1</sup>

2 Tenor Trombones

Bass Trombone

Tuba

Timpani <sup>2</sup>

3 Percussion <sup>3</sup>

Celesta

Piano

Harp

Strings

<sup>1</sup> Trumpet 1 may use D Trumpet for higher passages as preferred

<sup>2</sup> 4 Timpani: II, III, IV, V

<sup>3</sup> Percussion 1: Sleigh bells, Bass drum, Glockenspiel, Crotales, Xylophone, Tambourine, Bongos (2)

Percussion 2: Vibraphone, Anvil, Maracas, Tubular bells (shared with 3), Almglocken

Percussion 3: Marimba, Wind chimes, Whip, Tubular bells (shared with 2), Tam-tam, Brake drum, Timbales (2)

Score in C

## EVENTYR

*Eventyr* is the Danish word for “fairy tale” or “adventure,” and the title of Hans Christian Andersen’s first book of stories. These works have so become part of everyday life it’s hard to imagine a time without “The Emperor’s New Clothes” or “The Little Mermaid.” I chose this unfamiliar title because I liked its runic inscrutability, the way it suggests the kind of secret incantation that might be found in one of Andersen’s tales. However, although this piece attempts to evoke the world of fairy tales in general and the work of Hans Christian Andersen in particular, neither movement depicts any specific story; instead, each hopefully conjures a fantastical character and tone.

*Eventyr* casts its spell in two dramatically opposing movements. The first is quieter, more mysterious, moving through a variety of miniature kingdoms before coming to an uneasy rest, gazing out toward an uncertain future. The second is more exciting and forceful, reminding us that fairy tales are as often grotesque and frightening as they are delightful and appealing—the little mermaid is transformed into foam, the emperor revealed naked as the day he was born.

While still using the complex systems and intricate compositional style I’ve developed over the years, with this my first orchestral work I wanted to employ these techniques to try and write something more simplified, accessible, and straightforward. Drawing musical inspiration from a variety of disparate sources from Tchaikovsky to Charli XCX, *Eventyr* marries colorful orchestration to strict musical processes, creating a kaleidoscopic journey through a fairy tale landscape.

*Eventyr* was written in late summer 2018, lasts about sixteen minutes, and is dedicated to Sarah Goldfeather.

for Sarah Goldfeather  
**EVENTYR**  
I.

Eric Shanfield

*♩=96*

Woodwinds: Piccolo, Flute, Alto Flute, Oboes 1 & 2, English Horn, Clarinet in B♭, Bass Clarinet in B♭, Contrabass Clarinet in B♭, Bassoons 1 & 2, Contrabassoon.

Brass: Horns 1, 3 in F, Horn 2 in F, Horn 4 in F, Trumpets 1, 2 in C, Trumpet 3 in C, Tenor Trombones 1 & 2, Bass Trombone, Tuba.

Percussion: Timpani, Percussion 1, Percussion 2, Percussion 3 (Marimba), Celesta, Piano, Harp.

Strings: Violin I, Violin II, Viola, Violoncello, Contrabass.

Violin I: *ppp* sul pont. div.

Violin II: *p* col legno

Viola: *p* col legno

Violoncello: *p* col legno

Contrabass: *p*

Timpani: *f* A → A♭, D → D♭; *p* A♭ → A, D♭ → D

Marimba: *p*

Piano: *p*

Harp: *p*

5

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hn. 2

Hn. 4

Tpts. 1, 2

Tpt. 3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1  
Sleigh Bells  
*p*

Perc. 2  
Vibraphone  
*p*

Perc. 3  
(MAR.)

Cel.

Pnc.

Hp.

Vln. I  
norm. unis.  
*p*

Vln. II  
norm.  
*p*

Vla.

Vc.

Cb.  
col legno  
*p*

9

Picc. *p*

Flt. *p*

A. Fl. *p*

Obs.

Eng. Hn.

Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

Bsns. *p*

Cbsn. *p*

Hn. 1 *f* *p*

Hn. 3 *f* *p*

Hn. 2 *f* *p*

Hn. 4 *f* *p*

Tpts. 1, 2 *f* *p*

Tpt. 3 *f* *p*

Tbns 1, 2 *f*

B. Tbn. *f*

Tba.

Timp. *f* D-E

Perc. 1 To B. D. Bass Drum

Perc. 2

Perc. 3 (MAR.) *f*

Cel. *p* *mf*

Pno. *p* *mf*

Harp. *gliss.* *mf* *gliss.*

Vln. I *div. a4*

Vln. II *col legno*

Vla.

Vc.

Cb.

A

Picc. *f*

Flt. *f*

A. Fl. *f*

Obs. *p*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Cb. Cl. *f*

Bsns. *f*

Cbsn. *f*

Hns. 1, 3 *p*

Hns. 2, 4 *p*

Tpts. 1, 2 *f*

Tpt. 3 *f*

Tbns 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1 (B.D.) *f* damp To Glock.

Perc. 2 (VIB.) *p*

Perc. 3 (MAR.) *p*

Cel. *p*

Pno. *p*

Hp. *p*

A

Vln. I *f*

Vln. II *f* unis. pizz. *ben f*

Vla. *f* div. unis. pizz. *ben f*

Vc. *f* div. pizz. unis. *ben f*

Cb. *f* div.



**B**

17

Picc. *p*

Flt. *p*

A. Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn.

Cl. *p*

B. Cl. *p*

Cb. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2 *p*

Tpt. 3 *p*

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (VIB.) *p*

Perc. 3 (MAR.) *p*

Cel.

Pno.

Hp.

Vln. I *p*

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

Cb. *p* norm.

21

Picc.

Flt.

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (VIB.)

Perc. 3 (MAR.)

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

EVENTYR-I

Picc. *mf*

Flt. *mf*

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl. *mf*

Bsns.

Cbsn. *mf*

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2. *mf*  
Con sord. (straight mute)  
2.

B. Tbn. *mf*  
Con sord. (straight mute)

Tba.

Timp.

Perc. 1 *p*  
Glockenspiel

Perc. 2 *p*  
(VIB.)

Perc. 3 *p*  
(MAR.)

Cel.

Pno.

Hp.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

**D**

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2. (2.)

B. Tbn.

Tba.

Timp.

Perc. 1 (GLOCK.)

Perc. 2 (VIB.)

Perc. 3 (MAR.)

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ben f*

*p*

*div.*

*p*

*p*

E

37

Picc. Fl. A. Fl. Obs. Eng. Hn. Cl. B. Cl. Cb. Cl. Bsns. Cbsn. Hns. 1, 3 Hns. 2, 4 Tpts. 1, 2 Tpt. 3 Tbns 1, 2 B. Tbn. Tba.

Timp. Perc. 1 (GLOCK.) Perc. 2 (VIB.) Perc. 3 (MAR.) Cel. Pno. Hp.

E

Vln. I Vln. II Vla. Vc. Cb.

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (B.D.)

Perc. 2 (VIB.)

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza sord.

f

To Croc.

(VIB.)

mf

8va

mf

8va

mf

col legno

div a2

div a2

norm.

f

F

F

52

Picc. *p*

Flt. *p*

A. Fl. *p*

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hn. 1 *p* Con sord.

Hn. 3 *p* Con sord.

Hn. 2 *p* Con sord.

Hn. 4 *p* Con sord.

Tpts. 1, 2 Senza sord. *f*

Tpt. 3 Senza sord.

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (VIB.) *p*

Perc. 3 Wind Chimes *p* l.v. To Mar.

Cel. *p*

Pno. *p*

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

**G**

H

58

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpts. 1-3

Tbns 1, 2.

B. Tbn.

Tba.

via sord.

Perc. 1

Perc. 2

Perc. 3

(CROT.)

(VIB.)

To Xyl.

Cel.

Pno.

Hp.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis. pizz.

pizz.

pizz.

pizz.

pizz.

p



63

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (VIB.)

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Con sord. (straight mute)

*p*

via sord.

*pizz.*

**I**

Picc. *cresc.*

Flt. *cresc.*

A. Fl.

Obs. <sup>1.</sup> *cresc.*

Eng. Hn.

Cl. *cresc.*

B. Cl.

Cb. Cl.

Bsns. *p*

Cbsn. *p*

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2. *via sord.*

B. Tbn. *via sord.*

Tba.

Timp.

Perc. 1 Xylophone *p*

Perc. 2 (VIB.) *p*

Perc. 3 Marimba *p*

Cel.

Pno.

Hp.

**I**

Vln. I

Vln. II

Vla.

Vc. *arco* *p*

Cb. *arco* *p*

72

Picc. *f* *ff* *sim.*

Flt. *f* *ff* *sim.*

A. Fl.

Obs. *f* *ff* *sim.*

Eng. Hn.

Cl. *f*

B. Cl.

Cb. Cl.

Bsns. *f*

Cbsn. *f*

Hns. 1, 3 *f* *ff*

Hn. 2 *f* *ff*

Hn. 4 *f* *ff*

Tpts. 1, 2 *f* *ff* *p* *ff*

Tpt. 3 *f* *ff* *p* *ff*

Tbns 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 (XYL.) *f* *ben ff*

Perc. 2 (VIB.) *f* *ben ff*

Perc. 3 (MAR.) *f* *ben ff*

Cel.

Pno. *f*

Hp. *f*

Vln. I *f* *ff* *p* *ff* *p*

Vln. II *f* *ff* *p* *ff* *p*

Vla. *f* *ff* *p* *ff* *p*

Vc. *f* *ff* *p* *ff* *p*

Cb. *f* *ff* *p*

79

Picc. *ff* *sim.*

Flt. *ff* *sim.*

A. Fl.

Obs. *ff* *sim.*

Eng. Hn.

Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsns. *ff*

Cbsn. *ff*

Hns. 1, 3

Hn. 2

Hn. 4

Tpts. 1, 2 *ff*

Tpt. 3 *ff*

Tbns 1, 2 *ff*

B. Tbn. *ff*

Tba.

Timp.

Perc. 1 (XYL.) *5*

Perc. 2 (VIB.) *3*

Perc. 3 (MAR.) *7*

Cel.

Pno.

Hp.

Vln. I *ff* *p* *ff* *p* *ff*

Vln. II *ff* *p* *ff* *p* *ff*

Vla. *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff*

Cb.

K

87

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hn. 2

Hn. 4

Tpts. 1-3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (XYL.) To Tamb.

Perc. 2 (VIB.) To Anv.

Perc. 3 (MAR.)

Cel.

Pno.

Harp

fast arps.

L.v.

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

M

Picc.   
 Flt.   
 A. Fl.   
 Obs.   
 Eng. Hn.   
 Cl.   
 B. Cl.   
 Cb. Cl.   
 Bsns.   
 Cbsn.

Hns. 1, 3   
 Hns. 2, 4   
 Tpts. 1, 2   
 Tpt. 3   
 Tbns 1, 2   
 B. Tbn.   
 Tba.

Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3

Cel.   
 Pno.   
 Hp.

L

M

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

104

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

3.

4.

2. Con sord. (cup mute)

Con sord. (cup mute)

Con sord. (cup mute)

*mf*

B $\flat$ -C

*g*

N

The musical score for 'EVENTYR-I' on page 20 includes the following instruments and parts:

- Picc.
- Flt.
- A. Fl.
- Obs.
- Eng. Hn.
- Cl.
- B. Cl.
- Cb. Cl.
- Bsns.
- Cbsn.
- Hns. 1, 3
- Hns. 2, 4
- Tpts. 1, 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1: Tambourine
- Perc. 2: Anvil
- Perc. 3: Whip
- Cel.
- Pno.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key performance instructions include dynamics such as *ff*, *mf*, *sim.*, *p*, and *f*, as well as articulations like *pizz.* and *Gliss.*. The score is in a 2/4 time signature with various key signatures.



**O** **P**

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone

Maracas

Marimba

mp

f

p

arco

div. pizz.

mp

125

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (XYL.)

Perc. 2 (MRCS.)

Perc. 3 (MAR.)

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

1.

Senza sord.

p

f

arco

mp

6

5

5

6

5

6

5

f

p

f

p

f

p

f

p

130

Picc. *mp*

Flt. *p*

A. Fl. *p*

Ob. 1

Ob. 2 *mp*

Eng. Hn.

Cl. *mp*

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3 *mp* Senza sord.

Tbns 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Perc. 1 (XYL.) *mp*

Perc. 2 (MRCS.) *mp*

Perc. 3 (MAR.) *mp*

Cel.

Pno.

Hp.

Vln. I *f* *p* *p* (Touch 5 harmonic)

Vln. II *f* *p* *p* (Touch 5 harmonic)

Vla. *f* *p* *mp* div. pizz.

Vc. *f* *p* *mp* div. pizz.

Cb.

Q

Picc.   
 Flt.   
 A. Fl.   
 Obs.   
 Eng. Hn.   
 Cl.   
 B. Cl.   
 Cb. Cl.   
 Bsns.   
 Cbsn.

Hn. 1   
 Hn. 3   
 Hn. 2   
 Hn. 4   
 Tpts. 1-3   
 Tbns 1, 2.   
 B. Tbn.   
 Tba.

Timp.   
 Perc. 1 (XYL.)   
 Perc. 2 (MRCS.)   
 Perc. 3 (MAR.)

Cel.   
 Pno.   
 Hp.

Q

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

col legno unis.   
 pizz. div. a2   
 arco div. a4   
 div. a4 arco

139

Picc. *p* *f*

Flt. *p* *f*

A. Fl. *p* *f*

Obs. *p* *f*

Eng. Hn. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

Cb. Cl. *p* *f*

Bsns. *p* *f*

Cbsn. *p* *f*

Hn. 1 *f*

Hn. 3 *f*

Hn. 2 *f*

Hn. 4 *f*

Tpts. 1-3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (XYL.) *f* To B. D. Bass Drum

Perc. 2 (MRC.) *f* To Vib.

Perc. 3 (MAR.) *f* To Tub. B.

Cel.

Pno.

Hp.

R

Vln. I *mf* *f* unis.

Vln. II *f* unis.

Vla. *f* unis. col legno

Vc. *f*

Cb. *f*

144

Picc. Flt. A. Fl. Obs. Eng. Hn. Cl. B. Cl. Cb. Cl. Bsns. Cbsn.

Flt.  
p f p

Hns. 1, 3 Hns. 2, 4 Tpts. 1, 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp.

a2

*ff* *fff*

*ff* *fff*

*ff* *fff*

Senza sord.  
*ff* *fff*

*ff* *fff*

*ff* *fff*

*ff* *fff*

*ff* *fff*

Perc. 1 Perc. 2 Perc. 3 Cel. Pno. Hp.

(B.D.)

Vibraphone To Anv. *fff* *p sub.* To Xyl.

Tubular Bells To T.-t. Tam-tam *p* L.v. To Mar.

*f*

*f*

*f*

*f*

*p*

*ff*

*ff*

*p*

Vln. I Vln. II Vla. Vc. Cb.

*ff* *ff* *ff*

con sord. unis. *p*

con sord. unis. *p*

*ff* *p*

S

150

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*p*

*f*

*pp*

*Con sord. (Straight mute)*

*Non vib. 4 Solo*

*norm.*

T

156

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl. *Solo*  
*p*

B. Cl.

Cb. Cl. *f* *p* *f*

Bsns.

Cbsn. *p*

Hns. 1, 3 *p* 1.

Hns. 2, 4 *p* 2, 3, 4

Tpts. 1, 2 *p*

Tpt. 3 *p*

Tbn. 1 *via sord.*

Tbn. 2 *via sord.*

B. Tbn.

Tba. *p*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3 *Marimba* *p*

Cel.

Pno. *p* *ped*

Hp.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.





169

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 (MAR.)

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone To B. D.

Bass Drum

Anvil

div. a4

col legno

*p*

*mp*

175

Picc. *p* *ff*

Flt. *p* *ff*

A. Fl. *p* *ff*

Obs. *p* *ff*

Eng. Hn. *p* *ff*

Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsns. *mf* *ff*

Cbsn. *ff*

Hns. 1, 3 *mf* *ff*

Hns. 2, 4 *mf* *ff*

Tpts. 1, 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Tbns 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 (B.D.) *ff* To Glock.

Perc. 2 (ANV) *ff* To Vib.

Perc. 3 (MAR) *p* *ff* *p*

Cel. *p* *ff* *p*

Pno. *p* *ff* *p*

Hp. *p* *ff*

Vln. I *ff* *ben f* *pizz. unis.* *arco* *ff* *p*

Vln. II *col legno* *p* *ff* *ben f* *pizz.*

Vla. *col legno* *p* *ff* *arco* *ff* *p*

Vc. *ff* *ben f* *pizz.*

Cb. *ff* *ben f*

V

179

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns 1, 2.

B. Tbn.

Tba.

Timp.

Perc. 1  
Glockenspiel  
*pp*

Perc. 2  
Vibraphone  
*pp*  
2<sup>nd</sup>  
(MAR.)

Perc. 3  
(MAR.)

Cel.

Pno.

Hp.

Vln. I

Vln. II  
*mf* *p*

Vla.

Vc.

Cb.

W

Picc. Fl. A. Fl. Obs. Eng. Hn. Cl. B. Cl. Cb. Cl. Bsns. Cbsn.

Hns. 1, 3 Hns. 2, 4 Tpts. 1-3 Tbns 1, 2. B. Tbn. Tba.

Perc. 1 Perc. 2 Perc. 3

(GLOCK.) (VIB.) (MAR.)

Cel. Pno. Hp.

W

Vln. I Vln. II Vla. Vc. Cb.

arco ppp

**morendo**

187

Picc.

Flt.

A. Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (GLOCK.) To Crot.

Perc. 2 (VIB.) To Tub. B.

Perc. 3 (MAR.) To T.-t.

Crotales

Tubular Bells

Tam-tam

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p lontano*

*pp*

*pp*

*pp*

**morendo**

for Sarah Goldfeather  
EVENTYR  
II.

Eric Shanfield

$\text{♩} = 126$

The score is written for a large orchestra and includes the following parts:

- Piccolos 1 & 2
- Flute
- Oboes 1 & 2
- English Horn
- Clarinet in B $\flat$
- Bass Clarinet in B $\flat$
- Contrabass Clarinet in B $\flat$
- Bassoons 1 & 2
- Contrabassoon
- Horns 1, 3 in F
- Horns 2, 4 in F
- Trumpets 1, 2 in C
- Trumpet 3 in C
- Tenor Trombones 1, 2
- Bass Trombone
- Tuba
- Timpani (II, III, IV, V)
- Percussion 1 (Bass drum)
- Percussion 2 (Anvil)
- Percussion 3 (Brake drum)
- Celesta
- Piano
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score features various dynamics such as *f*, *fp*, and *p*, and includes performance instructions like *Gliss.* and *a2*. The bottom section of the score, starting at  $\text{♩} = 126$ , shows the string parts with a *f* dynamic.

Musical score for Eventyr II, page 36. The score includes parts for Piccolo 1 & 2, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon, Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1 (B.D.), Percussion 2 (ANV), Percussion 3 (BR.D.), Cello, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features various dynamics such as p, f, fp, and accents.



This musical score is for the piece "Eventyr II" on page 37. It is written in 2/4 time and features a variety of instruments and complex rhythmic textures. The woodwind section includes Piccolo 1 and 2, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, and Contrabassoon. The brass section consists of Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, and Tuba. The percussion section includes three different parts: (B.D.) for Bells, (ANV.) for Anvil, and (BR.D.) for Bells, with specific instructions for transitions to Vibraphone and Tubular Bells. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The piano part is also present, with specific markings for "Red" in the right hand. The score is marked with dynamics such as *p*, *f*, *fp*, and *espress.*, and includes numerous articulation marks like accents and slurs. A section labeled "A" is indicated by a box at the top right and bottom right of the page.

18

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

D → Eb, Bb → A (II)

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

Picc. 1

Picc. 2

Flt.

Obs.

Eng. Hrn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Vibraphone

Perc. 2

Tubular Bells

Perc. 3

Cel.

Pno.

Hp.

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

36

Picc. 1

Picc. 2

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

*p*

*cresc.*

*mp*

*mf*

*p*

*f*

*3*

*5*

*To T.-t.*

*2<sup>do</sup>*

*3<sup>do</sup>*

*5<sup>do</sup>*

*2<sup>do</sup>*

*3<sup>do</sup>*

*5<sup>do</sup>*

*p*

*2<sup>do</sup>*

*3<sup>do</sup>*

*5<sup>do</sup>*

*2<sup>do</sup>*

*3<sup>do</sup>*

*5<sup>do</sup>*

*2<sup>do</sup>*

*3<sup>do</sup>*

*5<sup>do</sup>*

*2<sup>do</sup>*

*3<sup>do</sup>*

*5<sup>do</sup>*



48

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

ff

div.

ff

D

53

Piccs. *ff*

Flt. *ff*

Obs. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn. *ff*

Hns. 1, 3

Hns. 2, 4

Tpt. 1 *Solo ff*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *ff*

Timp. *p ff*

Perc. 1

Perc. 2 Tubular Bells *ff*

Perc. 3

Cel.

Pno.

Hp. *E♭, F, G, A♭, B♭, C, D ff*

Vln. I *unis.*

Vln. II *norm.*

Vla. *norm.*

Vc. *norm.*

Cb. *norm.*

57

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2. (TUB.B.)

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E<sup>b</sup>-F, E-C<sup>#</sup>

E<sup>b</sup>, F, G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C, D

E<sup>b</sup>, F, G, A<sup>b</sup>, B<sup>b</sup>, C, D



E

Piccs. -  
 Flt. -  
 Obs. -  
 Eng. Hn. -  
 Cl. -  
 B. Cl. -  
 Cb. Cl. *ff*  
 Bsns. -  
 Cbsn. *ff*  
 Hns. 1, 3  
 Hns. 2, 4  
 Tpts. 1-3  
 Tpt. 3 *Play 1st x only*  
 Tbps. 1, 2  
 B. Tbn. *ff*  
 Tba. *ff*  
 Timp. -  
 Perc. 1 (B.D.) *ff*  
 Perc. 2 (TUB.B.)  
 Perc. 3 Anvil *ff*, Tam-tam *ff*, To Br.D.  
 Cel. *ff*  
 Pno. *ff*  
 Hp. -  
 Vln. I  
 Vln. II  
 Vla. -  
 Vc. -  
 Cb. -

E

F

Piccs. Flt. Obs. Eng. Hn. Cl. B. Cl. Cb. Cl. Bsns. Cbsn.

Hns. 1, 3 Hns. 2, 4 Tpts. 1-3 Tbns. 1, 2 B. Tbn. Tba.

Perc. 1 (B.D.) Perc. 2 (TUB.B.) Perc. 3 (ANV.) Brake Drum

Cel. Pno. Hp.

F

Vln. I Vln. II Vla. Vc. Cb.

G

Piccs. Flt. Ob. 1 Eng. Hrn. Cl. B. Cl. Cb. Cl. Bsn. 1 Cbsn.

Hns. 1, 3 Hns. 2, 4 Tpts. 1-3 Tbns. 1, 2 B. Tbn. Tba.

Perc. 1 Perc. 2 Perc. 3

Cel. Pno. Hp.

G

Vln. I Vln. II Vla. Vc. Cb.

**H**

Picc. 1 *f*

Picc. 2 *f*

Flt.

Ob. 1 *p f p f p f p f p f p f p f p f p f*

Ob. 2 *f p f p f p f p f p f p f p f p f*

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1 *p f p f p f p f p f p f p f p f p f*

Bsn. 2 *f p f p f p f p f p f p f p f p f*

Cbsn.

Hn. 1

Hn. 3 *f p f p f p f p f p f p f p f p f*

Hn. 2 *f*

Hn. 4 *f p f p f p f p f p f p f p f p f*

Tpts. 1, 2 (1.)

Tpt. 3 *f*

Tbn. 1 *p f p f p f p f p f p f p f p f p f*

Tbn. 2 *f p f p f p f p f p f p f p f p f*

B. Tbn.

Tba. *f p f p f p f p f p f p f p f p f*

Timp. *f p f p f p f p f p f p f p f p f*

Perc. 1 (B.D.) *p f p f p f p f p f p f p f p f p f*

Perc. 2 (BNG.)

Perc. 3 Timbales *f*

Cel. *f p f p f p f p f p f p f p f p f*

Pnc. *p f p f p f p f p f p f p f p f p f*

Hp.

**H**

Vln. I *unis. p f*

Vln. II *unis. p f*

Vla. *p f*

Vc. *p f*

Cb. *p f*

I

91

Picc. 1 *mf*

Picc. 2 *mf*

Flt.

Ob. 1 *p f p f p f p*

Ob. 2 *p f p f p*

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1 *p f p f p f p*

Bsn. 2 *p f p f p*

Cbsn.

Hn. 1 *mf*

Hn. 3 *p f p f p*

Hn. 2 *mf*

Hn. 4 *p f p f p*

Tpts. 1, 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *p f p f p f p* *mf p*

Tbn. 2 *p f p f p* *mf p*

B. Tbn.

Tba. *p f p f p*

Timp. *p f p f p*

Perc. 1 (B.D.) *p f p f p*

Perc. 1 (BNG.)

Perc. 2 (TIMB.) *mf*

Perc. 3 *p*

Cel. *p f p f p* *mf*

Pno. *p f p f p* *mf*

Hp. *mf*

Vln. I *p f* *pizz. mf*

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

Vla. *p f* *pizz. mf*

Vc. *p f* *mf*

Cb. *p f* *pizz. mf*

97

Piccs. -

Flt. -

Obs. -

Eng. Hn. -

Cl. *f*

B. Cl. *f*

Cb. Cl. -

Bsns. *f*

Cbsn. -

Hns. 1, 3 *p* *mf* *p*

Hns. 2, 4 *p* *mf* *p*

Tpts. 1-3 -

Tbns. 1, 2 *p* *mf* *p*

B. Tbn. *p* *mf* *p*

Tba. -

Timp. -

Perc. 1 (BNG.)

Perc. 2 (VIB.)

Perc. 3 (TIMB.) To Br.D.

Cel.

Pno.

Hp. *E, F, G, A, B, C, D*

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

Piccs. -

Flt. *mf*

Obs. *mf*

Eng. Hn. *mf*

Cl. *mf*

B. Cl. *mf*

Cb. Cl. -

Bsns. *mf*

Cbsn. -

Hns. 1, 3 *p* *mf*

Hns. 2, 4 *p* *mf*

Tpts. 1-3 -

Tbns. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. -

Perc. 1 -

Perc. 2 (VIB.) *Rad.*

Perc. 3 -

Cel. -

Pno. -

Hp. *gliss.*

J

Vln. I *div.*

Vln. II *div.*

Vla. -

Vc. -

Cb. -

108 2.

Piccs. *mf*

Flt. *mf*

Obs. *mf*

Eng. Hn.

Cl. *mf*

B. Cl. *mf*

Cb. Cl.

Bsns. (1.) *mf*

Cbsn.

Hns. 1, 3 *p* *mf*

Hns. 2, 4 *p* *mf*

Tpts. 1, 2 *mf*

Tpt. 3 *mp*

Tbns. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc. 1

Perc. 2 (VIB.)

Perc. 3

Cel.

Pno.

Hp. *gliss.*

Vln. I

Vln. II

Vla.

Vc.

Cb.



112

2.

Piccs.

Flt. *mf*

Obs. *mf*

Eng. Hn. *mf*

Cl. *mf*

B. Cl. *mf*

Cb. Cl.

Bsns. (1.) *mf*

Cbsn.

Hns. 1, 3 *p* *mf*

Hns. 2, 4 *p* *mf*

Tpts. 1, 2

Tpt. 3 *mf* *mp* *mf*

Tbns. 1, 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc. 1

Perc. 2 (VIB.)

Perc. 3

Cel.

Pno.

Hp. *gliss.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**K**

117 (2.)

Piccs. *ff*

Flt. *ff*

Obs. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsns. (1.) *ff*

Cbsn. *ff*

Hns. 1, 3 *ff* *cuivré*

Hns. 2, 4 *ff* *cuivré*

Tpts. 1, 2 *ff*

Tpt. 3 *ff*

Tbns. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 (B.D.) *pp* *ff*

Perc. 2 (VIB.) *pp* *ff* To Rt.

Perc. 3 Brake Drum *pp* *ff*

Cel. *ff*

Pno. *ff*

Hp. *ff*

**K**

Vln. I *ff* *arco*

Vln. II *ff* *arco*

Vla. *ff* *arco*

Vc. *ff*

Cb. *ff* *arco*

122

Picc. *ff*

Flt. *ff*

Obs. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* C# - E, Bb - A (V)

Perc. 1 (B.D.)

Perc. 2 Ratchet *ff* To Alm. *ff*

Perc. 3 (B.R.D.) *ff* To Mar. *ff*

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**L** *Play 1st x only*

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

**L**

Vln. I

Vln. II

Vla.

Vc.

Cb.

131

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (ALM.) To Vib.

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

Piccs. Flt. Obs. Eng. Hn. Cl. B. Cl. Cb. Cl. Bsns. Cbsn. Hns. 1, 3 Hns. 2, 4 Tpts. 1-3 Tbns. 1, 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Cel. Pno. Hp. Vln. I Vln. II Vla. Vc. Cb.

*Solo*  
*f espress.*  
*p* *f* *p* *f* *p*  
*p* *f* *p* *f* *p*  
*p* *f* *p* *f* *p*  
*p* *f*  
*p*  
*p* *f*  
*mp*  
*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*  
*some Red*  
*some Red*  
*some Red*  
*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*  
*some Red*

M

140

Piccs. Flt. Obs. Eng. Hn. Cl. B. Cl. Cb. Cl. Bsns. Cbsn.

Hns. 1, 3 Hns. 2, 4 Tpts. 1-3 Tbns. 1, 2 B. Tbn. Tba.

Timp.

Perc. 1 (GLOCK.) Perc. 2 Perc. 3

Cel. Pno. Hp.

Vln. I Vln. II Vla. Vc. Cb.

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

Vibraphone With bow *f* *p* *f* *p*

N

145

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 (GLOCK.)

Perc. 2 (VIB.)

Perc. 3

Cel.

Pno.

Hp.

N

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. div. a3

con sord. div. a3

pp





157

Picc.

Fl.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pizz.*

5

3

**P**

Picc. -

Flt. - Solo *f*

Obs. -

Eng. Hn. - Solo *f*

Cl. - *mf*

B. Cl. - *mf*

Cb. Cl. - *mf*

Bsns. - *mf*

Cbsn. - *mf*

Hns. 1, 3 -

Hns. 2, 4 -

Tpts. 1-3 -

Tbns. 1, 2 - Senza sord. *mf*

B. Tbn. - Senza sord. *mf*

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Cel. - *mf*

Pno. -

Hp. -

**P**

Vln. I - *mf*

Vln. II - *mf*

Vla. - *mf*

Vc. - unis. Senza sord. *mf* *p* *sim.*

Cb. - Senza sord. unis. *mf* *p* *sim.*

Q R

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza sord. *p* *f* *sim.*

Senza sord. *p* *f* *sim.*

*mf cresc.* *f*

*mf cresc.* *f*

*mf cresc.* *f*

*p* *f*

Marimba *p* *f*

*arco*

*arco*

*arco*

*mf* *f* *sim.*

*f*

Q R

178

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Ch. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (VIB.)

Perc. 3 (MAR.)

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

The woodwind section consists of ten staves: Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, and Contrabassoon. All staves are currently empty, indicating a rest for the entire section.

Hns. 1, 3

Hns. 2, 4

Tpts. 1, 2

Tpt. 3

Tbns. 1, 2

B. Tbn.

Tba.

The brass section consists of seven staves: Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, and Tuba. The first four staves (Horns and Trumpets) contain musical notation starting with a forte (*f*) dynamic and a slur over the first two measures. The Tuba staff contains a single note in the first measure.

Timp.

Perc. 1

Perc. 2

Perc. 3

The percussion section consists of four staves: Timpani, Percussion 1, Percussion 2, and Percussion 3. Percussion 1 and 2 have the instruction "To Tub. B." written above them. Percussion 3 has the instruction "To Br.D." written above it. All staves are currently empty.

Cel.

Pno.

Hp.

The keyboard section consists of three staves: Celesta, Piano, and Harpsichord. All staves are currently empty.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

The string section consists of five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Each staff begins with the instruction "Strong accents" and a forte (*f*) dynamic. The Violin I, II, and Viola staves also include the instruction "sim." (similato) in the second measure. The strings are playing a rhythmic pattern of eighth notes with accents.

T

194

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns. 1, 2

B. Tbn.

Tba.

Con sord. (Straight mute)

*f*

Timp.

Perc. 1

Perc. 2

Perc. 3

China Cymbal

*f*

damp

Tubular Bells

*f*

To B. D. damp

Cel.

Pno.

Hp.

T

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

U

Piccs.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpts. 1-3

Tbns. 1, 2  
via sord.

B. Tbn.

Tba.

Timp.

Cym.

Perc. 2  
(TUB.B.)

Perc. 3

Cel.

Pno.

Hp.

U

Vln. I

Vln. II

Vla.

Vc.

Cb.



**V**

Picc. *ff* 6

Flt. *ff* 6

Obs. *ff* 6 *ff* 6

Eng. Hn. *ff* 6

Cl. -

B. Cl. *ff*

Cb. Cl. *ff*

Bsns. *ff*

Cbsn. *ff*

Hns. 1, 3 *ff*

Hns. 2, 4 *ff*

Tpt. 1 -

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 Bass Drum *p* *ff* *p* *ff* *p* *ff*

Perc. 2 Anvil *ff*

Perc. 3 Brake Drum *ff*

Cel. *ff*

Pno. *ff*

Hp. *ff*

**V** *ff* div.

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff*

Vc. *ff*

Cb. *ff*

211

Piccs.  
 Flt.  
 Obs.  
 Eng. Hn.  
 Cl.  
 B. Cl.  
 Cb. Cl.  
 Bsns.  
 Cbsn.  
 Hns. 1, 3  
 Hns. 2, 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1 (B.D.)  
 Perc. 2 (ANV.)  
 Perc. 3 (BR.D.)  
 Cel.  
 Pno.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Musical score for Eventyr II, page 70. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabass, Horns 1-3, Horns 2-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, Timpani, Percussion (B.D., ANV, BR.D.), Cello, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, and dynamic markings such as *ff* and *p*. The percussion section includes B.D. (Bass Drum), ANV. (Anvil), and BR.D. (Bass Drum). The woodwind and brass sections have various articulations and dynamics. The string section provides harmonic support with sustained chords and rhythmic patterns.

215

Picc.

Flt.

Obs.

Eng. Hn.

Cl.

B. Cl.

Cb. Cl.

Bsns.

Cbsn.

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (B.D.)

Perc. 2 (ANV.)

Perc. 3 (BR.D.)

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

*ff*

*p*

*ff*

*p*

*p*

W

EVENTYR- II.

The musical score for page 72, titled "EVENTYR- II.", is a complex orchestral arrangement. It begins with a key signature change to B-flat major, indicated by a "W" in a box. The score is divided into two systems. The first system includes woodwinds (Piccolo 1 & 2, Flute, Oboe 1 & 2, English Horn, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Contrabassoon), brass (Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, Baritone, Tuba), percussion (Timpani, Percussion 1-3), Cello, Piano, and Harp. The second system includes strings (Violin I & II, Viola, Violoncello, Contrabass). The score features intricate rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as fortissimo (f), piano (p), and fortissimo-piano (fp). There are also performance instructions like "arco" and "8va".

223

Picc. 1  
Picc. 2  
Flt.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl.  
B. Cl.  
Cb. Cl.  
Bsns.  
Cbsn.  
Hns. 1, 3  
Hns. 2, 4  
Tpts. 1, 2  
Tpts. 1-3  
Tpt. 3  
Tbns. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (B.D.)  
Perc. 2 (ANV.)  
Perc. 3 (BR.D.)  
Cel.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*, *f*, *fp*, *unis.*

228

Picc. 1  
Picc. 2  
Flt.  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl.  
B. Cl.  
Cb. Cl.  
Bsns.  
Cbsn.  
Hns. 1, 3  
Hns. 2, 4  
Tpts. 1, 2  
Tpt. 3  
Tbns. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (B.D.)  
Perc. 2 (ANV.)  
Perc. 3 (BR.D.)  
Cel.  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

