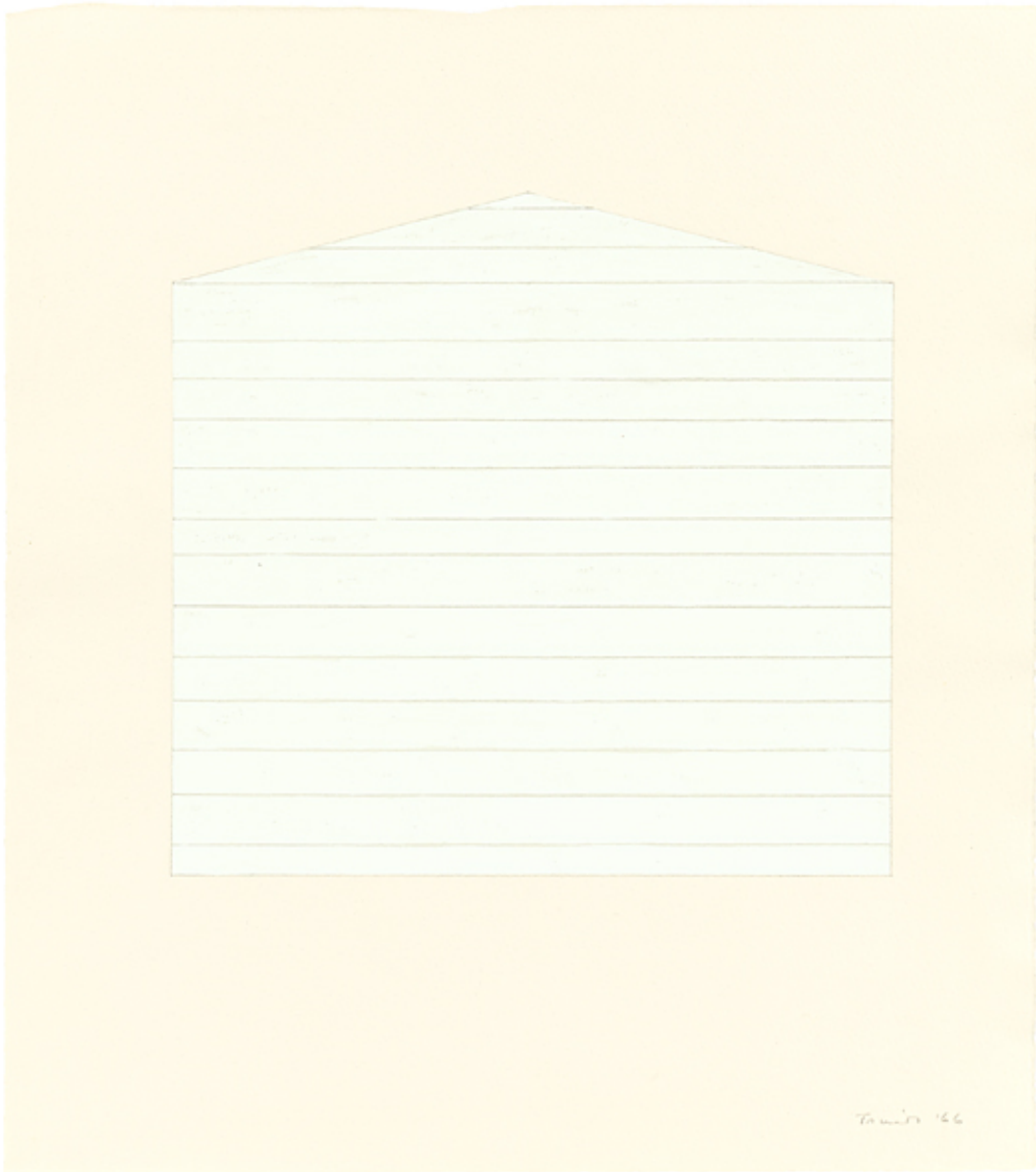


CAMPO SANTO



ERIC SHANFIELD

CAMPO SANTO

Eric Shanfield | ENS.2019.1

2.3.19-2.12.19 | 18'

3 Trumpets in Bb

Timpani

Piano

Strings*

*16.14.12.10.8 or 12.10.8.6.4. As the strings are divided equally throughout, in order to achieve proper balance the suggested complement should be utilized.

Concert Score in C.

Campo Santo forms a kind of companion or loose sequel to its predecessor, *Daybook*. Like *Daybook*, it begins with a great artist—artist Anne Truitt in the former, author W. G. Sebald in the latter—and seeks a kind of accommodation with their work. Not in the sense of musical counterpart or illustration, however; more an engagement with similar themes. Both compositions, too, resemble a classical symphony, with four movements including a dramatic opening, scherzo, slow movement, and finale, yet do not develop material in any recognizably symphonic fashion.

Instead, as with *Daybook*, *Campo Santo* explores the different kinds of music that can be made from the hidden, systems, cycles, and processes underlying most of my work. The opening and closing movements tease out the cinematic possibilities of these structures, acknowledging an equal debt to Michael Nyman and John Williams, masters both. The inner movements are more explicit homages: the second dedicated to David Lang, and the third to Lou Harrison and Alan Hovhaness.

Scored for string orchestra with piano, timpani, and a trio of trumpets, *Campo Santo* was composed in February of 2019 and lasts about eighteen minutes.

CAMPO SANTO

I. SUR LE ROCHER DE L'ÎLE DE SAINTE-HÉLÈNE

Eric Shanfield

♩ = 100

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Timpani

Piano

♩ = 100

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.
p

Vc.
p

Cb.
p

2nd x

2nd x

3

3

3

3

A

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Play 2nd x only con sord.

mp

sim.

13

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.
mp

Vc.
mp

Cb.
mp

2nd x

2nd x

3

3

3

B

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

B

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

21

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

29

1.

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

2.

Tpt. 1
Tpt. 2
Tpt. 3

Timp.

Pno.

D

2.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

I.

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

The musical score is arranged in a standard orchestral format. At the top, three trumpet parts (Tpt. 1, 2, 3) are shown with rests. Below them is the timpani (Timp.) part, also with rests. The piano (Pno.) part features a complex rhythmic pattern with slurs and a forte (*ff*) dynamic. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is divided into two systems. The first system includes Vln. I and Vln. II, which play sustained notes with a *ff* dynamic. The second system includes Vla., Vc., and Cb., all of which play rapid, rhythmic patterns with a *ff* dynamic. A large 'E' in a box is placed above the string parts, indicating a section marker. The score includes various musical notations such as slurs, accents, and dynamic markings.

F

46

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. (harmon mute)

pp

pp

pp

pp

pp sub.

pp

ff

ff

ff

ff

ff

ff

ff

via sord.

F

via sord.

via sord.

via sord.

via sord.

via sord.

G

51

flz.

flz.

flz.

(8)

G

f

pp

f

pp

f

pp

f

pp

pizz.

f

p

pizz.

f

p

51

52

53

54

55

56

57

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1000

62 *senza sord., norm.* **I**

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Timp.

Pno.

Vln. I

Vln. II

senza sord.
mf

Vla. *sim.*

Vc. *sim.*

Cb.

67

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

p < *mf* *p* < *mf* *p* <

Pno.

Vln. I

Vln. II

senza sord.
mf

Vla.

Vc.

Cb.

K

This page of a musical score contains the following parts and markings:

- Tpt. 1, 2, 3:** Three trumpet staves, all of which are currently silent (indicated by a horizontal line).
- Timp. (Timpani):** A single staff with a melodic line starting on a bass clef. It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.
- Pno. (Piano):** A grand staff with both treble and bass clefs. It features a complex, rhythmic accompaniment with many sixteenth notes.
- Vln. I (Violin I):** A staff with a treble clef, playing a melodic line with long, sweeping phrases.
- Vln. II (Violin II):** A staff with a treble clef, playing a melodic line that often moves in parallel motion with the Violin I.
- Vla. (Viola):** A staff with an alto clef, playing a melodic line with long, sustained notes.
- Vc. (Violoncello):** A staff with a bass clef, playing a melodic line with long, sustained notes.
- Cb. (Contrabass):** Two staves with bass clefs. The upper staff has dynamic markings of *f* and *p*. The lower staff has dynamic markings of *f* and *p*.

84

Musical score for measures 84-87, featuring various instruments:

- Tpt. 1, 2, 3:** Trumpets 1, 2, and 3. They are silent until measure 85, where they play a melodic line starting with a *p* dynamic and a fermata. Each part includes a 7-measure slur.
- Timp.:** Timpani. Starts in measure 84 with a *f* dynamic, playing a rhythmic pattern of eighth notes.
- Pno.:** Piano. Plays a complex, arpeggiated texture throughout measures 84-87.
- Vln. I, II:** Violins I and II. Play sustained melodic lines with long notes and some phrasing.
- Vla.:** Viola. Silent until measure 85, where it plays a melodic line starting with a *p* dynamic and a fermata.
- Vc.:** Violoncello. Silent until measure 85, where it plays a melodic line starting with a *p* dynamic and a fermata.
- Cb.:** Contrabass. Silent until measure 85, where it plays a melodic line starting with a *f* dynamic and a fermata.

M

The score is divided into two systems, each beginning with a 'M' in a box. The first system includes Tpt. 1, 2, and 3 (all marked *ff*), Timp. (marked *ff*), and Pno. (with *Red.* markings). The second system includes Vln. I and II, Vla., Vc., and Cb. (with *sim.* markings). The bottom-most staff (Cb.) has a *p* marking. The score is written in 4/4 time with a key signature of one sharp (F#).

104 [2.]

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Timp. *p* *tr* *ff* *p* *fff*

Pno. *fff*

Vln. I *fff* *fff*

Vln. II *fff* *fff* *pp* 3 solo non vib.

Vla. *fff* *fff*

Vc. *fff* *p* *fff*

Cb. *fff* *p* *fff*

hommage à David Lang
CAMPO SANTO
II. CAMPO SANTO

Eric Shanfield

♩=120

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

♩=120 on the string

A

Instrumentation: Tpt. 1, Tpt. 2, Tpt. 3, Timp., Pno., Vln. I, Vln. II, Vla., Vc., Cb.

Measure 1: Tpt. 1: *f* (accented), Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *p* (5), Vln. I: *p* (5), Vln. II: *p*, Vla.: *p*, Vc.: *p*, Cb.: *p*.

Measure 2: Tpt. 1: *p*, Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *f* (5), Vln. I: *f* (5), Vln. II: *f*, Vla.: *f*, Vc.: *f*, Cb.: *f*.

Measure 3: Tpt. 1: *f* (accented), Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *p* (5), Vln. I: *p* (5), Vln. II: *p*, Vla.: *p*, Vc.: *p*, Cb.: *p*.

Measure 4: Tpt. 1: *p*, Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *f* (5), Vln. I: *f* (5), Vln. II: *f*, Vla.: *f*, Vc.: *f*, Cb.: *f*.

Measure 5: Tpt. 1: *f* (accented), Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *p* (5), Vln. I: *p* (5), Vln. II: *p*, Vla.: *p*, Vc.: *p*, Cb.: *p*.

Measure 6: Tpt. 1: *p*, Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *f* (5), Vln. I: *f* (5), Vln. II: *f*, Vla.: *f*, Vc.: *f*, Cb.: *f*.

Measure 7: Tpt. 1: *f* (accented), Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *p* (5), Vln. I: *p* (5), Vln. II: *p*, Vla.: *p*, Vc.: *p*, Cb.: *p*.

Measure 8: Tpt. 1: *p*, Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *f* (5), Vln. I: *f* (5), Vln. II: *f*, Vla.: *f*, Vc.: *f*, Cb.: *f*.

Measure 9: Tpt. 1: *f* (accented), Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *p* (5), Vln. I: *p* (5), Vln. II: *p*, Vla.: *p*, Vc.: *p*, Cb.: *p*.

Measure 10: Tpt. 1: *p*, Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *f* (5), Vln. I: *f* (5), Vln. II: *f*, Vla.: *f*, Vc.: *f*, Cb.: *f*.

Measure 11: Tpt. 1: *f* (accented), Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *p* (5), Vln. I: *p* (5), Vln. II: *p*, Vla.: *p*, Vc.: *p*, Cb.: *p*.

Measure 12: Tpt. 1: *p*, Tpt. 2: *p*, Tpt. 3: *p*, Timp.: *p*, Pno.: *f* (5), Vln. I: *f* (5), Vln. II: *f*, Vla.: *f*, Vc.: *f*, Cb.: *f*.

B

18

Tpt. 1 *f* *p* *f*

Tpt. 2

Tpt. 3

Timp. *p*

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

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

Vln. II

Vla.

Vc.

Cb. *p* arco

B

Detailed description of the musical score: This page contains the musical score for measures 18-21 of 'CAMPO SANTO - II. CAMPO SANTO'. The score is for a full orchestra and includes parts for three trumpets (Tpt. 1, 2, 3), timpani (Timp.), piano (Pno.), violin I (Vln. I), violin II (Vln. II), viola (Vla.), violoncello (Vc.), and double bass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 18 is marked with a '18' and a box containing the letter 'B'. The score features various dynamics including fortissimo (f), piano (p), and mezzo-forte (mf), as well as articulations like accents and slurs. The piano part includes complex rhythmic patterns with triplets and quintuplets. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a steady accompaniment with some melodic lines. The double bass part includes a section marked 'arco' (arco) in measure 21.

23

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

28

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

34

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 33 of 'CAMPO SANTO - II. CAMPO SANTO' features the following instruments and parts:

- Tpt. 1:** Plays a melodic line with slurs and dynamic markings of *p* and *f*.
- Tpt. 2:** Remains silent throughout the page.
- Tpt. 3:** Remains silent throughout the page.
- Timp.:** Plays a single note at the beginning with a forte (*f*) dynamic.
- Pno.:** Remains silent throughout the page.
- Vln. I:** Plays a melodic line with slurs and dynamic markings of *p* and *f*.
- Vln. II:** Plays a rhythmic accompaniment with slurs and dynamic markings of *p* and *f*.
- Vla.:** Plays a rhythmic accompaniment with slurs and dynamic markings of *p* and *f*.
- Vc.:** Plays a rhythmic accompaniment with slurs and dynamic markings of *p* and *f*.
- Cb.:** Plays a rhythmic accompaniment with slurs and dynamic markings of *p* and *f*.

D

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, and Timp. The score is in 3/4 time and features a key signature of one sharp (F#). Tpt. 1 has a melodic line with dynamics *p* and *f*. Tpt. 2 and Tpt. 3 play sustained notes with dynamics *p* and *f*. Timp. is silent.

D

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 3/4 time and features a key signature of one sharp (F#). Vln. I and Vln. II play melodic lines with dynamics *p* and *f*. Vla. and Vc. play accompaniment with dynamics *p* and *f*. Cb. plays a bass line with dynamics *p* and *f*.

E

46

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Detailed description: This block contains the musical notation for measures 46 through 50 for five instruments: Tpt. 1, Tpt. 2, Tpt. 3, Timp., and Pno. Tpt. 1 has a whole rest. Tpt. 2 and Tpt. 3 play a half note chord of F# and C# at the start of measure 47, followed by a fermata. Timp. has a whole rest. The Pno. part features a complex texture with chords in the right hand and sustained notes in the left hand, with dynamics ranging from piano (p) to fortissimo (f).

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 46 through 50 for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. Vln. I and Vln. II play a melodic line with dynamics from piano (p) to fortissimo (f). Vla. and Vc. play a rhythmic pattern of eighth notes with dynamics from piano (p) to fortissimo (f). Cb. plays a rhythmic pattern of eighth notes with dynamics from fortissimo (f) to piano (p). The score includes various dynamic markings (p, f) and articulation symbols like slurs and accents.

53

F con sord. (straight mute)

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

59

The score for measures 59-63 includes the following parts and markings:

- Tpt. 1:** Measures 59-60: *p* (5th), *f* (5th), *p* (5th). Measure 61: Rest. Measure 62: Rest. Measure 63: *p* (5th).
- Tpt. 2:** Measures 59-60: *p* (3rd), *f* (3rd), *p* (3rd). Measure 61: Rest. Measure 62: Rest. Measure 63: *p* (3rd).
- Tpt. 3:** Rest throughout.
- Timp.:** Measures 59-60: *f*, *p*, *f*. Measure 61: *f*. Measure 62: *f*. Measure 63: *p*.
- Pno.:** Measures 59-60: *p* (5th), *f* (5th), *p* (5th). Measure 61: *p* (5th), *f* (5th), *p* (5th). Measure 62: *p* (5th), *f* (5th), *p* (5th). Measure 63: *p* (5th), *f* (5th), *p* (5th). Includes *sc* and *ped* markings.
- Vln. I:** Measure 63: *p* (5th).
- Vln. II:** Measures 59-60: Rest. Measure 61: *p*, *f*. Measure 62: *p* (5th), *f* (5th), *p* (5th). Measure 63: *p* (3rd), *f* (3rd), *p* (3rd).
- Vla.:** Measures 59-60: *f*. Measure 61: *p*, *f*. Measure 62: Rest. Measure 63: Rest.
- Vc.:** Measures 59-60: *f*. Measure 61: *p*, *f*. Measure 62: Rest. Measure 63: Rest.
- Cb.:** Measures 59-60: *f*. Measure 61: *p*, *f*. Measure 62: Rest. Measure 63: Rest.

64

f $\overset{5}{}$ *p*

f $\overset{3}{}$ *p*

f $\overset{5}{}$ *p*

f $\overset{3}{}$ *p*

f $\overset{3}{}$ *p*

f $\overset{5}{}$ *p*

f $\overset{5}{}$ *p*

f $\overset{5}{}$ *p*

f $\overset{3}{}$ *p*

f $\overset{5}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

f $\overset{3}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{3}{}$ *f* $\overset{3}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{3}{}$ *f* $\overset{3}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{3}{}$ *f* $\overset{3}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{3}{}$ *f* $\overset{3}{}$ *p*

p $\overset{5}{}$ *f* $\overset{5}{}$ *p*

p $\overset{3}{}$ *f* $\overset{3}{}$ *p*

68

Tpt. 1 *p* *f* *p* via sord.

Tpt. 2 *p* *f* *p* via sord.

Tpt. 3

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

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

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

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

Vla. *f* *p* *p*

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

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

H

72 *senza sord.*
f

Tpt. 1

Tpt. 2 *senza sord.*
f

Tpt. 3 *f*

Timp. *f*

Pno. *ff* *p* *p* *ff* *p*

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

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

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

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

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

77

I

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 41 of 'CAMPO SANTO - II. CAMPO SANTO' features a variety of instruments and complex rhythmic textures. The woodwinds (Tpt. 1, 2, 3) play rapid sixteenth-note passages. The timpani provides a steady, rhythmic accompaniment. The piano part is characterized by dense chords and triplets, with dynamic shifts from piano (p) to fortissimo (ff). The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a mix of rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings ranging from p to ff. The score includes a section marked 'I' and features articulation such as 'div.' (divisi) and '5' (quintuplets).

82

J

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

div.

p

ff

p

ff

p

f

div.

p

ff

p

f

div.

p

ff

p

f

div.

p

ff

p

87

Tpt. 1
ff

Tpt. 2
ff

Tpt. 3
ff

Timp.
ff

Pno.
ff

Vln. I
ff

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

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

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

Cb.
p *ff* *fff* *p*

Rehearsal Mark K
div.

92

Score for measures 92-95:

- Tpt. 1:** Repeating eighth-note pattern, dynamics: *f*.
- Tpt. 2:** Repeating eighth-note pattern, dynamics: *f*.
- Tpt. 3:** Repeating eighth-note pattern, dynamics: *f*.
- Timp.:** Rhythmic pattern of eighth and quarter notes, ending with *fff*.
- Pno.:** Harmonic accompaniment, dynamics: *fff*.
- Vln. I:** Harmonic accompaniment, dynamics: *fff*.
- Vln. II:** Harmonic accompaniment with dynamic changes (*fff*, *p*), dynamics: *fff*.
- Vla.:** Harmonic accompaniment with dynamic changes (*p*, *fff*, *p*), dynamics: *fff*.
- Vc.:** Harmonic accompaniment with dynamic changes (*p*, *fff*, *p*), dynamics: *fff*, including *pizz.* and *unis.* markings.
- Cb.:** Harmonic accompaniment with dynamic changes (*p*, *fff*, *p*), dynamics: *fff*, including *pizz.* and *unis.* markings.

hommage à Lou Harrison & Alan Hovhaness

CAMPO SANTO

III. THE ALPS IN THE SEA

Eric Shanfield

Tempo: ♩ = 108

Instrumentation: Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in Bb, Timpani, Piano, Violin I, Violin II, Viola, Violoncello, Contrabass.

Key Signature: One sharp (F#).

Time Signature: 4/4.

Dynamic Markings: *mp*, *mf*, *pp*, *p*, *con sord.*

Articulation: *8va*, *mf*, *con sord.*

Tempo: ♩ = 108

7

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(6)

pp *mp* *pp* *pp* *mp*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

12 **A**

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *mp* *pp* *pp*

pp *mp* *pp* *pp* *mp* *pp*

mp *pp* *mp* *pp* *pp*

pp *mp* *pp* *mp* *pp* *pp*

p *mf* *p* *mf* *p*

p *mf* *p* *mf*

mf *p* *mf* *p*

mf *p* *mf*

17

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *pp* *pp* *mp*

pp *mp* *pp*

mp *pp* *pp* *mp* *pp*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

B

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, Timp., and Pno. parts. The score is divided into two systems. The first system (measures 1-4) shows Tpt. 1, 2, and 3 with long notes, starting at *pp* and moving to *mp*. The Timp. part has a triplet of eighth notes at *p* followed by a sixteenth-note triplet at *mf*. The Pno. part features a dense chordal texture in the right hand and sustained notes in the left hand.

B

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. parts. The score is divided into two systems. The second system (measures 5-8) shows Vln. I and II with rests. Vln. II has a *pp* tremolo in the first measure. Vla. and Vc. have melodic lines starting at *mf*. The Cb. part has a *mf sub.* note in the first measure and a *mf* note in the second measure, with a *pizz.* instruction below.

26

The musical score for measures 26-30 includes the following parts and details:

- Tpt. 1:** Treble clef, *pp* dynamics, long notes with slurs.
- Tpt. 2:** Treble clef, *pp* dynamics, long notes with slurs.
- Tpt. 3:** Bass clef, *pp* dynamics, long notes with slurs.
- Timp.:** Bass clef, *p* and *mf* dynamics, triplet patterns.
- Pno.:** Grand staff with complex chordal textures and slurs.
- Vln. I & II:** Treble clef, mostly rests.
- Vla.:** Alto clef, melodic lines with slurs.
- Vc.:** Bass clef, melodic lines with slurs, *mf* dynamic.
- Cb.:** Bass clef, long notes with slurs.

32 **C**

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Timp. *p* *mf* *p* *mf*

Pno. *f*

C

senza sord., non vib.

Vln. I *f* *p*

senza sord., non vib.

Vln. II *f* *p*

senza sord., non vib.

Vla. *f* *p* senza sord., non vib.

senza sord., non vib.

Vc. *p* *p*

senza sord., arco, non vib.

Cb. *p* *p*

p

D

Tpt. 1
p *mp* *p* *mf* *p*

Tpt. 2
p *mp* *p* *mf* *p*

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

Timp.
mf

Pno.
p *mp* *p* *mf* *p*
Ped.

D

Vln. I
p norm.

Vln. II

Vla.
p norm.

Vc.

Cb.

44

Tpt. 1
mp *p* *mf* *p* *mp*

Tpt. 2
mp *p* *mf* *p* *mp*

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

Timp.

Pno.
mp *p* *mf* *p* *mp*

Vln. I
mp *p* *norm.* *mf* *p*

Vln. II
p *mp*

Vla.
mp *p* *norm.* *mf* *p*

Vc.

Cb.

49

E Play 4x

Tpt. 1 *p* *mf* *p* *f*

Tpt. 2 *p* *mf* *p* *f*

Tpt. 3 *p* *mf* *p* *f*

Timp. *f*

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

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *norm.* *p* *f* *p* *f*

Cb. *norm.* *p* *f* *p* *f*

norm. *p* *f* *p* *f*

norm. *p* *f* *p* *f*

norm. *p* *f* *p* *f*

norm. *p* *f* *p* *f*

F

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

F

Vln. I

mf *espress.*

sul pont.

mf *espress.*

non vib.

p

Vln. II

non vib.

p

Vla.

non vib.

p

Vc.

col legno

ff

col legno

ff

col legno

ff

Cb.

col legno

ff

G

59

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

G

(8)

Detailed description: This page of a musical score covers measures 59 to 64. The instruments listed are Tpt. 1, Tpt. 2, Tpt. 3, Timp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. Measures 59-64 are marked with a 'G' chord symbol. The woodwinds (Tpt. 1, 2, 3) and strings (Vln. I, II, Vla., Vc., Cb.) are mostly silent or play sustained chords. The timpani and piano parts are active, with the piano playing a rhythmic pattern of eighth notes and quarter notes. The Vln. I part has a melodic line with a fermata over the final measure. The Vln. II and Vla. parts play sustained chords. The Vc. and Cb. parts play a steady eighth-note accompaniment.

H

65

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

(8).....

loco

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

f *espress.*

norm.

f *espress.*

norm.

mp

norm.

mp

norm.

f *espress.*

norm.

f *espress.*

norm.

p

norm.

p

norm.

p

norm.

p

71

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

81

flz. al fine
con sord. (harmon mute)

mf *p*

flz. al fine
con sord. (harmon mute)

mf *p*

flz. al fine
con sord. (harmon mute)

mf *p*

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

con sord.

pp

con sord.

pp

Vln. I

Vln. II

mp

pp

Vla.

Vc.

p *mp*

p *mp*

p *mp*

p *mp*

Cb.

p *mp*

85

The musical score for measures 85-88 is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Tpt. 1:** Measures 85-86: *mf* (first half), *p* (second half). Measures 87-88: *mf* (first half), *p* (second half).
- Tpt. 2:** Measures 85-86: *mf* (first half), *p* (second half). Measures 87-88: *mf* (first half), *p* (second half).
- Tpt. 3:** Measures 85-86: *mf* (first half), *p* (second half). Measures 87-88: *mf* (first half), *mf* (second half).
- Timp.:** Rests throughout all measures.
- Pno.:** Continuous sixteenth-note accompaniment in both hands.
- Vln. I:** Measures 85-86: *mp* (first half), *pp* (second half). Measures 87-88: *pp* (first half), *mp* (second half).
- Vln. II:** Measures 85-86: *pp* (first half), *pp* (second half). Measures 87-88: *pp* (first half), *pp* (second half).
- Vla.:** Measures 85-86: Rests. Measures 87-88: *p*.
- Vc.:** Measures 85-86: *p*. Measures 87-88: *p*.
- Cb.:** Measures 85-86: *p*. Measures 87-88: *p*.

K

Tpt. 1
mf *p* *mf* *p*

Tpt. 2
mf *p* *mf*

Tpt. 3
p *mf* *p*

Timp.

Pno.

K

Vln. I
pp *pp* *mp* *pp*

Vln. II
pp *pp* *mp* *pp*

Vla.
mp *p*

Vc.
mp *p*

Cb.
mp *p*

93

Tpt. 1
mf p mf p

Tpt. 2
p mf p mf

Tpt. 3
mf p mf p

Timp.

Pno.

Vln. I
pp mp pp pp

Vln. II
mp pp pp mp pp pp

Vla.

Vc.
p mp p mf

Cb.
p mp p mf

Detailed description of the musical score: This page contains measures 93 through 96 of the piece 'CAMPO SANTO - III. THE ALPS IN THE SEA'. The score is arranged for a full orchestra. The woodwinds (Tpt. 1, 2, 3) play melodic lines with dynamics ranging from piano (p) to mezzo-forte (mf). The percussion (Timp.) is silent. The piano (Pno.) provides a rhythmic accompaniment with sixteenth-note patterns. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes with various articulations and dynamics, including triplets and five-note patterns in the violins. The dynamics for the strings range from pianissimo (pp) to mezzo-forte (mf).

97

The musical score consists of nine staves. The top three staves are for trumpets (Tpt. 1, 2, 3), the fourth for timpani (Timp.), the fifth for piano (Pno.), the sixth and seventh for violins (Vln. I, II), the eighth for viola (Vla.), and the last three for strings (Vc., Cb.). The score is divided into four measures. The first measure (97) shows the trumpets with dynamics *mf* and *p*. The piano part features a complex rhythmic pattern. The violin parts have triplets and quintuplets with dynamics *mp* and *pp*. The string parts (Vc. and Cb.) have long notes with dynamics *p*, *f*, and *ff*.

Tpt. 1
mf *p* *mf* *p*

Tpt. 2
p *mf* *p*

Tpt. 3
mf *p*

Timp.

Pno. *pp*

Vln. I
mp *pp*

Vln. II
mp *pp* *pp* *mp* *pp*

Vla.

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

Cb.
p *f* *p* *ff*

CAMPO SANTO
IV. LA COUR DE L'ANCIENNE ÉCOLE

Eric Shanfield

♩=120

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Timpani

Piano

f

♩=120

Violin I

f

sim.

Violin II

f

sim.

Viola

f

sim.

Violoncello

f

Contrabass

f

5

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Red. *Red.* *Red. sim.*

Vln. I

f espress.

Vln. II

f espress.

Vla.

f espress.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The top three staves are for Trumpets 1, 2, and 3, all in treble clef. The fourth staff is for Timpani in bass clef. The fifth staff is for Piano, with a grand staff (treble and bass clefs). The sixth staff is for Violin I in treble clef, marked with *f espress.* The seventh staff is for Violin II in treble clef, also marked with *f espress.* The eighth staff is for Viola in alto clef, marked with *f espress.* The ninth staff is for Violoncello in bass clef. The tenth staff is for Contrabass in bass clef. The score is divided into four measures by vertical bar lines. The time signature changes from 4/4 to 3/8 and back to 4/4. The piano part features a complex rhythmic pattern with slurs and dynamic markings. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes with long slurs, while the woodwinds and brass parts have rests.

9

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for a symphony orchestra. It begins at measure 9. The woodwinds (Tpt. 1, 2, 3, Timp.) are mostly silent, with rests. The piano (Pno.) plays a rhythmic pattern of eighth notes in the right hand and sustained notes in the left hand. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a melodic line with eighth notes, featuring long slurs and dynamic markings. The time signature is 4/4. The score is written in a standard orchestral format with multiple staves for each instrument.

A

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

The musical score is arranged in a standard orchestral format. The top three staves are for the trumpet section (Tpt. 1, 2, 3), all in treble clef. The timpani (Timp.) is in bass clef. The piano (Pno.) part is shown in grand staff notation. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all in bass clef. The score begins at measure 17 and spans four measures. The key signature has one sharp (F#). The tempo and dynamics are not explicitly marked on this page.

B

The musical score is arranged in a standard orchestral format. It begins with a section marked 'B' in a box. The top three staves are for Trumpets 1, 2, and 3, all in treble clef. The Timpani part is in bass clef. The Piano part is in grand staff (treble and bass clefs). The Violin I and II parts are in treble clef. The Viola part is in alto clef. The Violoncello and Contrabass parts are in bass clef. The score includes various musical notations such as rests, beams, slurs, and dynamics. The dynamic markings 'f' (forte) are present in the Violoncello and Contrabass parts. The time signature changes from 4/4 to 3/8 and back to 4/4 throughout the piece.

25

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Reo

C

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark 'C' in a box. The top section includes three trumpet parts (Tpt. 1, 2, 3) and a timpani part (Timp.). The trumpet parts feature melodic lines with dynamic markings of *f* (forte). The timpani part is mostly silent. Below these is the piano part (Pno.), which is also mostly silent. The bottom section includes string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part plays a melodic line with dynamic markings of *f*. The Violoncello and Contrabass parts play a rhythmic eighth-note pattern with dynamic markings of *p* (piano). The score is in 4/4 time and consists of four measures.

33

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

- Tpt. 1:** Trumpet 1, Treble clef, 4/4 time. Starts with a *f* dynamic. Features a melodic line with slurs and a first ending bracket.
- Tpt. 2:** Trumpet 2, Treble clef, 4/4 time. Starts with a rest, then enters with a *f* dynamic. Features a melodic line with slurs.
- Tpt. 3:** Trumpet 3, Treble clef, 4/4 time. Starts with a *f* dynamic. Features a melodic line with slurs.
- Timp.:** Timpani, Bass clef, 4/4 time. Features a rhythmic pattern of eighth notes.
- Pno.:** Piano, Grand staff (treble and bass clefs), 4/4 time. Features a rhythmic pattern of eighth notes.
- Vln. I:** Violin I, Treble clef, 4/4 time. Features a melodic line with slurs and a first ending bracket.
- Vln. II:** Violin II, Treble clef, 4/4 time. Features a melodic line with slurs.
- Vla.:** Viola, Alto clef, 4/4 time. Features a melodic line with slurs.
- Vc.:** Violoncello, Bass clef, 4/4 time. Features a rhythmic pattern of eighth notes.
- Cb.:** Contrabasso, Bass clef, 4/4 time. Features a rhythmic pattern of eighth notes.

The score is in 4/4 time and includes various dynamics such as *f* (forte) and articulations like slurs and accents. A first ending bracket is present in the Tpt. 1 and Vln. I parts.

D

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, Timp., and Pno. The score is in 4/4 time. Tpt. 1, 2, and 3 parts are marked with a first ending bracket and a second ending bracket, both containing a fermata. The first ending is marked with a *p* dynamic. The second ending is marked with *con sord. (straight mute)* and a *p* dynamic. The Timp. part is marked with a *p* dynamic. The Pno. part is marked with *p cresc.* and features a complex rhythmic pattern of sixteenth notes.

D

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time. Vln. I, Vln. II, and Vla. parts are marked with a first ending bracket and a second ending bracket, both containing a fermata. The first ending is marked with a *p* dynamic. The second ending is marked with *con sord. (straight mute)* and a *p* dynamic. The Vc. part is marked with a *p* dynamic and features a complex rhythmic pattern of sixteenth notes. The Cb. part is marked with a *p* dynamic and features a complex rhythmic pattern of sixteenth notes.

43 **E** via sord.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Timp. *p* *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

The musical score is arranged in a standard orchestral format. The top section contains the three trumpet parts (Tpt. 1, 2, 3), which are mostly silent with a 'via sord.' instruction. The timpani (Timp.) part has a rhythmic pattern starting with a piano (*p*) dynamic and moving to forte (*f*). The piano (Pno.) part features a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left hand, marked with a forte (*f*) dynamic. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is marked with a forte (*f*) dynamic and includes various articulations such as accents and slurs. The score is divided into measures by vertical bar lines, with a key signature of one sharp (F#) and a time signature of 4/4.

47

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

51

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

55

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

F

Musical score for 'CAMPO SANTO - IV. LA COUR DE L'ANCIENNE ÉCOLE', page 79. The score includes parts for Tpt. 1, 2, and 3; Timp.; Pno.; Vln. I (with 'Play 1st x only' instruction); Vln. II; Vla.; Vc.; and Cb. The music is in 4/4 time and features dynamic markings such as *ff* and *p*. The Vln. I part includes an *8va* marking. The Cb. part features a *tr* (trill) marking. The score is divided into two systems by a section marker 'F'.

G

senza sord.
f

Tpt. 1

Play 2nd x only
senza sord.
f

Tpt. 2

senza sord.
f

Tpt. 3

p — *ff* *p* — *ff*

Timp.

Pno.

G

8va

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *p* *ff* *p*

ff *p* *ff* *p*

H

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, Timp., and Pno. parts. Tpt. 1 has a dynamic marking of *f* and a slur over the first two measures. Tpt. 2 and Tpt. 3 have a dynamic marking of *f*. Timp. has dynamic markings of *p* and *f*. Pno. has a dynamic marking of *f* and a slur over the first two measures.

H

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. parts. Vln. I, Vln. II, and Vla. have a dynamic marking of *f* and a slur over the first two measures. Vc. has a dynamic marking of *f*. Cb. has a dynamic marking of *f* and a slur over the first two measures.

I

Tpt. 1
 Tpt. 2
 Tpt. 3
 Timp.
 Pno.
I
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is divided into two systems. The first system includes Tpt. 1, Tpt. 2, Tpt. 3, Timp., and Pno. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. A first ending bracket labeled 'I' spans the beginning of the strings and piano parts. Dynamics such as *f* and *arco* are indicated throughout the score.

76

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark 'J' in a box. The top section includes three trumpet parts (Tpt. 1, 2, 3) and a timpani part (Timp.), all with dynamic markings of *f* or *ff*. The piano part (Pno.) features a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left hand, marked *ff*. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is also marked *ff* and consists of rhythmic patterns and sustained notes. The woodwinds (Vc., Cb.) play a rhythmic accompaniment. The score is divided into four measures, with various dynamics and articulations throughout.

84

Tpt. 1
Tpt. 2
Tpt. 3
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dynamic markings: *f*, *ff*, *p*

Performance instructions: *tr*, *v*, *acc*, *trill*

Measure numbers: 84, 85, 86, 87

molto rit. $\text{♩} = 104$ **Drammatico**

K

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark **K** in a box. The tempo is marked **molto rit.** and the tempo indicator is $\text{♩} = 104$ **Drammatico**. The score is divided into two systems. The first system includes Tpt. 1, Tpt. 2, Tpt. 3, Timp., and Pno. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time and features a variety of dynamics, including *ff*, *f*, and *p*. There are also trills and a sixteenth-note figure in the trumpet parts. The piano part features a *fff* dynamic. The woodwinds and strings play sustained chords and melodic lines.