

# CONCERTO FOR DOUBLE ORCHESTRA



ERIC SHANFIELD

## CONCERTO FOR DOUBLE ORCHESTRA

Eric Shanfield

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2 Flutes (2=Piccolo)

2 Oboes

2 Clarinets in Bb (2=Bass Clarinet)

2 Bassoons (2=Contrabassoon)

4 Horns in F

2 Trumpets in C (=Flugelhorn in Bb)

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

3 Percussion: 3 Resonant Metal (different pitches), Tam-tam, 2 China Cymbals (pitch bend up/down), Crotales (A6), Ratchet, Snare Drum, Wood block, Opera gong (unpitched), Glockenspiel, Marimba, Vibraphone, 2 Bass Drums

16 Violins I

16 Violins II

12 Violas

12 Cellos

8 Basses

The orchestra is divided into two parts, usually:

1.1.1.1-2.1.Btb.1-0-8.8.6.6.4 & 1.1.1.1-2.1.2.0-0-8.8.6.6.4, with percussion and keyboards joining with each alternatively.

The orchestra may be seated to the left and right as above with percussion behind, or seated as normal.

Score in C.

## CONCERTO FOR DOUBLE ORCHESTRA

If a *Concerto for Orchestra* features the sections of the orchestra as soloists, what is a *Concerto for Double Orchestra*?

I wanted to write an orchestral work filled with hockets and double hockets, where musical material bounced around from one group of instruments to another, and two antecedents came to mind: Simon Bainbridge's *Fantasia for Double Orchestra* and Kevin Volans's *Concerto for Double Orchestra*. In the first, material appears independently in each ensemble before being developed across a narrative joining the two halves together, while the second is a singular masterpiece, two gruff chords passed between the ensembles for twenty minutes and almost nothing else, hypnotic and ruggedly gorgeous.

My piece brings both approaches together. Simple ideas permute and rotate between the ensembles, so that from a distance the *Concerto* takes not the form of a sonata or symphony but a clock or automaton, gears turning within gears. Very simple gestures and flashes of melody move from one half of the orchestra to another, trading ideas back and forth as they slowly develop, or don't. Huge chords blast across the ensembles, breaking loose musical fragments and textures, falling apart and reassembling themselves, chords like columns supporting vast spans of stone, all ready to come toppling down at any moment.

The first movement is fast and abrupt, short shivering attacks evolving into longer, almost chorale-like episodes. In the second movement, sequences of colorful textures permute, creating a kind of aural Sol LeWitt wall drawing. The third movement is more austere, a slow double hocket over a persistent rhythmic fake gamelan in the percussion and keyboards. Convulsive, explosive hockets rub rhythmically against one another in the finale, a kind of brutal Bridget Riley sonic Op art.

CONCERTO FOR DOUBLE ORCHESTRA

I.

Eric Shanfield

$\text{♩} = 120$

The score is written for a double orchestra and percussion. It begins with a tempo marking of quarter note = 120. The key signature has one sharp (F#) and the time signature is 4/4. The instruments are arranged as follows:

- Flute 1
- Piccolo
- Oboe 1, 2
- Clarinet 1 in Bb
- Bass Clarinet in Bb
- Bassoon 1
- Contrabassoon
- Horn 1, 2 in F
- Horn 3, 4 in F
- Trumpet 1, 2 in C
- Tenor Trombone 1, 2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 (Bass Drum)
- Percussion 2 (Bass Drum)
- Percussion 3 (Snare Drum)
- Piano
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Dynamic markings include *ffp*, *ff*, *p*, and *sim.* (sustained). The score includes various musical notations such as slurs, accents, and fermatas. The percussion parts are marked with *ff* and include specific drum notation for Bass Drum and Snare Drum. The string parts feature *div.* (divisi) markings and *ff* dynamics.

7

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1 [B.D.] *ff*

Perc. 2 [B.D.]

Perc. 3

Pno.

Hp.

Vln. I *ff*

Vln. II *f*

Vla. *ff*

Ve. *ff*

Cb. *ff*  
div. (1-4)  
div. (5-8)

1

12

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

flz.

$p < ff$

sim.

$p$

$ff$

$p$

$ff$

$p$

$ff$

$p$

$ff$

S.D.

1

3

3

3

3

3

3

17

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B.D.

S.D.

To Rt.

div. a3

*ff*

*p* *ff*

*ff* *p* *p < ff*

*p* *ff*

*ff* *p* *p < ff*

*ff*

*ff*

*ff*

*ff*

2

22

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.





Fl. 1 *ff* *fff*

Picc. *ff* *fff*

Ob. 1, 2 *fff*

Cl. 1 *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Cbsn. *fff*

Hn. 1, 2 *fff*

Hn. 3, 4 *fff*

Tpt. 1, 2 *fff*

Tbn. 1, 2 *fff*

B. Tbn. Tba. *fff* (a2)

Timp. *p*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3

Pno.

Hp. *p*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *p espress.*

Vc. *p espress.*

Cb. *p espress.*

4

Musical score for woodwinds, brass, and percussion. The instruments listed are Fl. 1, Picc., Ob. 1, 2, Cl. 1, B. Cl., Bsn. 1, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn. Tba., Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *ff*, *p*, and *sim.*. Percussion parts include *Rl.* (snare drum) and *B.D.* (bass drum). The woodwinds play melodic lines, while the brass and percussion provide a rhythmic and harmonic foundation.

4

Musical score for strings. The instruments listed are Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *ff* and *div. (5-8)*. The violins play a rhythmic pattern, while the violas, violas, and cellos play sustained notes. The double bass has a melodic line.





52

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

*p*

*ff*

*ff* *p* *ff*



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1  
Vibraphone

Perc. 2

Perc. 3

Pno.

Hp.

Detailed description: This section of the score covers woodwinds, brass, and percussion. The woodwind section includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns 1, 2 and 3, 4, Trumpets 1, 2, Trombones 1, 2, and Bass Trombone/Euphonium. The percussion section includes Timpani, Vibraphone, and three other percussion parts. Dynamics range from *ff* to *p*.

Vln. I  
pizz. div. a4

Vln. II  
pizz. unis.

Vla.

Vc.

Cb.  
(5-8)

Detailed description: This section of the score covers the string ensemble. It includes Violin I (pizzicato, divided into four parts), Violin II (pizzicato, unison), Viola, Violoncello, and Contrabass (5-8). The strings play a rhythmic pattern with dynamic markings of *ff*, *p*, and *p<*.

7

72

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm. 3 3

*ff*

*f*

*mf*

1.

*ff* 6 6

*f* 6 6

*mf* 6 6

con sord. (harmon mute, stem in)

*p*

*ff*

*f*

*mf*

Vib.

B.D.

To W.B.

Wood Block

*p*

Br.Dr.

To Glock.

Glockenspiel

*f*

arco non vib. div.

*p*

*ff* *ff* *p*

*pp*

*pp*

arco non vib.

*p*

*pp*

non vib.

*p*

*pp*

pizz.

*ff* *ff* *p*

*p*

(5-8)

*ff* *ff* *p*

*p*



8

80  
Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
B. Cl.  
Bsn. 1  
Cbsn.

Hn. 1, 2  
Hn. 3  
Hn. 4  
Tpt. 1, 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.  
Hp.

8

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb. (5-8)

85

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3

Hn. 4

Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.  
pizz. div.  
*p*

Vc.  
pizz. div.  
*p*

Cb.

To B. D.

*Ed*

9

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1 (B.D.)

Perc. 2 (B.D.)

Perc. 3 (S.D.)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.  $\text{b} \text{ } \Omega$

*p*

flz.  $\text{b} \text{ } \Omega$

*p*

flz.  $\text{b} \text{ } \Omega$

*p*

flz.  $\text{b} \text{ } \Omega$

*p*

flz.  $\text{b} \text{ } \Omega$

*p*

1. flz.

*p*

*p cresc.*

*8<sup>va</sup>. 1*  
*Red.*

*p*

6

6

Fl. 1 *norm.* *ff*

Picc. *norm.* *ff*

Ob. 1, 2 *norm.* *ff*

Cl. 1 *norm.* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1, 2 *a2 norm.* *ff*

Hn. 3, 4 *norm.* *ff*

Tpt. 1, 2 *norm.* *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* *To Vib.*

Perc. 2 *ff* *B.D.*

Perc. 3 *ff* *S.D.* *To T-t.*

Pno. *ff*

Hp. *ff*

Vln. I *ff* *8<sup>va</sup>*

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

Vla. *ff* *5* *p* *ff* *p* *ff*

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

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

108

Fl. 1  
Picc.  
Ob. 1, 2  
Cl. 1  
B. Cl.  
Bsn. 1  
Cbsn.  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p* < *ff*   *p* < *ff*   *p* < *ff*   *p* < *ff*   *p* < *ff*   *p* < *ff*

Musical score for Concerto for Double Orchestra - I, page 22, measure 114. The score includes parts for Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon, Horns 1-2 & 3-4, Trumpets 1-2, Trombones 1-2, Baritone Trombone, Tuba, Timpani, Percussion 1-3 (Vibraphone, B.D., Tam-tam), Piano, Harp, Violins I & II, Viola, Violoncello, and Double Bass. The score features various dynamics like *ff*, *p*, *psub*, and articulations such as trills and *div. a3*. Measure numbers 114 and 11 are also indicated.



118

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*ff*

*p*

*tr*

*damp*

*6*

*3*

*5*



# CONCERTO FOR DOUBLE ORCHESTRA

## II.

Eric Shanfield

$\text{♩} = 92$

Flute 1 *f*

Flute 2 *f* 3

Oboe 1 *f*

Oboe 2 *f* 3

Clarinet 1 in Bb *f* 3

Clarinet 2 in Bb *f* 3

Bassoon 1 *f*

Bassoon 2 *f*

Horn 1, 2 in F *f*

Horn 3 in F *f*

Horn 4 in F *f*

Trumpet 1, 2 in C *f*

Tenor Trombone 1 *f*

Tenor Trombone 2 *f*

Bass Trombone/Tuba *f*

Timpani *p*

Glockenspiel *p*

Vibraphone *p*

Percussion 2 *p*

Percussion 3 *p*

Piano *p*

Harp *p*

Violin I *f* 6

Violin II *f* 5

Viola *f* 5

Violoncello *p* *f*

Contrabass *p* *f*

*L.v. al fine*

The image displays a page of a musical score for a double orchestra, specifically page 26 of the second movement of a concerto. The score is arranged in a standard orchestral format, with parts for various instruments listed on the left side. The instruments include Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, B. Tbn. Tba.), Timpani (Timp. 1), Percussion (Perc. 1, 2, 3), Piano (Pno.), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of musical notations, including treble and bass clefs, stems, beams, and various note values. Key features include: 

- Flutes (Fl. 1, 2):** Fl. 1 has a melodic line with triplets and slurs. Fl. 2 has a similar melodic line.
- Oboes (Ob. 1, 2):** Ob. 1 has a melodic line with triplets and slurs. Ob. 2 has a similar melodic line.
- Clarinet (Cl. 1):** Cl. 1 has a melodic line with triplets and slurs.
- Bassoons (Bsn. 1, 2):** Bsn. 1 and 2 have melodic lines with triplets and slurs.
- Horns (Hn. 1, 2, 3, 4):** Hn. 1, 2, 3, and 4 have melodic lines with triplets and slurs.
- Trumpets (Tpt. 1, 2):** Tpt. 1, 2 have melodic lines with triplets and slurs.
- Trombones (Tbn. 1, 2, B. Tbn. Tba.):** Tbn. 1, 2, B. Tbn. Tba. have melodic lines with triplets and slurs.
- Timpani (Timp. 1):** Timp. 1 has a melodic line with triplets and slurs.
- Percussion (Perc. 1, 2, 3):** Perc. 1, 2, and 3 have melodic lines with triplets and slurs.
- Piano (Pno.):** Pno. has a melodic line with triplets and slurs.
- Harp (Hp.):** Hp. has a melodic line with triplets and slurs.
- Violins (Vln. I, II):** Vln. I and II have melodic lines with triplets and slurs.
- Viola (Vla.):** Vla. has a melodic line with triplets and slurs.
- Violoncello (Vc.):** Vc. has a melodic line with triplets and slurs.
- Contrabass (Cb.):** Cb. has a melodic line with triplets and slurs.

The score is marked with dynamic markings such as *p* (piano) and *f* (forte). The page number 26 is visible in the top left corner, and the title "CONCERTO FOR DOUBLE ORCHESTRA - II." is centered at the top.





23 **2**

Fl. 1, 2 *f* *p* *f* *p*

Ob. 1, 2 *f* *p* *f* *p*

Cl. 1, 2 *f* *p* *f* *p*

Bsn. 1, 2 *f* *p* *f* *p*

Hn. 1, 2 *p* *f* *p* *f*

Hn. 3, 4 *f*

Tpt. 1, 2

Tbn. 1, 2 *f* *con sord. (plunger)*

B. Tbn. Tba. *p* *f* *p* *f* *p*

Timp. 1

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* *damp* *damp*

Pno.

Hp.

Vln. I *f* *div a4* *f* *p*

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

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

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

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

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

*div. (1-3, 4-6)*

*div. (7-12)*

*div. (1-4)*

*div. (1-3, 4-6)*

*div. (7-12)*

*div. (1-4)*

28

Fl. 1, 2 (2.) *f* *p* *f* *p* *f* *p*

Ob. 1, 2 (2.) *f* *p* *f* *p* *f* *p*

Cl. 1, 2 (2.) *f* *p* *f* *p* *f* *p*

Bsn. 1, 2 (2.) *f* *p* *f* *p* *f* *p*

Hn. 1, 2 *f* *p* *f* *p* *f* *p*

Hn. 3, 4 *f* *p* *f* *p* *f* *p*

Tpt. 1, 2 *f* *p* *f* *p* *f* *p*

Tbn. 1, 2 *f* *p* *f* *p* *f* *p*

B. Tbn. Tba. *f* *p* *f* *p* *f* *p*

Timp. 1 *f* *p* *f* *p* *f* *p*

Perc. 1 *f* *p* *f* *p* *f* *p*

Perc. 2 *f* *p* *f* *p* *f* *p*

Perc. 3 *f* *p* *f* *p* *f* *p*

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

Hp. *f* *p* *f* *p* *f* *p*

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

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

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

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

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



3

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.  
Tbn.

Timp. 1

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *f* *p*

1. *f* *p*

5

3. *p* *f* *p*

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

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

*p* *f* *p*

5

3

B.D.

Tam-tam *p*

3

(div. a4)

div. *p* *f* *p*

sul tasto *p*

div. (1-6) *p* *f* *p*

div. (7-12) *p* *f* *p*

*p* *f* *p*

37

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp. 1

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score on page 32: The score is for a double orchestra and begins at measure 37. It features a variety of instruments with complex rhythmic and dynamic markings. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trombones 1 & 2. The brass section includes Bass Trombone and Trombone. The percussion section includes Tympani 1, Percussion 1, 2, and 3. The piano and harp parts are also present. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is characterized by intricate rhythmic patterns, often with sixteenth notes and triplets, and dynamic markings ranging from piano (p) to fortissimo (f). There are also indications for articulation like 'div. a4' and 'damp'.

41

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn. Tba.

Timp. 1

Perc. 1

Perc. 2 [B.D.]

Perc. 3 [T-t.] damp

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *f*

Articulation: *div.*, *div. a4*, *damp*

Figured bass: 6

Other markings: (1.), 5, 3

**4**

45

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Tbn.  
Timp. 1  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

2.  
*f*

*f* ————— *p*

*f* ————— *p*

*f* ————— *p*

5

3

damp To Mar.

**4**

*f* ————— *p*

*f* ————— *p*

*f* ————— *p*

*f* ————— *p*

*f* ————— *p*

1-5 solo flaut. non vib.

*pp*

*f* ————— *p*

col legno (non div.)

*f* ————— *p*

*f* ————— *p*

*f* ————— *p*

*f* ————— *p*

49

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 (2.)

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp. 1

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2  
1.

Bsn. 1, 2  
(2.)

Hn. 1, 2

Hn. 3  
*p* *pp* 5

Hn. 4  
*p* *pp*

Tpt. 1, 2

Tbn. 1, 2  
con sord.  
*p* *pp*

B. Tbn.  
Tba.

Timp. 1

Perc. 1

Perc. 2

Perc. 3  
Marimba  
*f*

Pno.

Hp.

5

Vln. I  
*p*

Vln. II  
*f*

Vla.  
*p*  
*f*

Vc.  
(II=A)

7-11 solo flaut. non vib.  
*p* *f*

Cb.  
(5-8)  
pizz.  
*f*

60

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 (1.)

Bsn. 1, 2

Hn. 1, 2

Hn. 3

Hn. 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp. 1

Perc. 1

Perc. 2

Perc. 3 Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla. (1-6)

Vc.

Cb. (5-8)

*p* *pp* *f*

2. flz.

Fl. 1, 2  
*mf* *p*

Ob. 1, 2

Cl. 1  
*mf*

Cl. 2  
*mf* *p*

Bsn. 1  
*mf*

Bsn. 2  
*mf* *p*

Hn. 1, 2  
*mf*

Hn. 3, 4

Tpt. 1, 2  
1. con sord.  
*mf*

Tbn. 1, 2

B. Tbn.  
Tba.

Timp. 1  
*p*

Perc. 1

Perc. 2  
B.D.  
on rim  
*mf*

Perc. 3  
Mar.  
To Ch. Cym.

Pno.

Hp.

6

Vln. I  
pizz.  
*mf*

Vln. II  
div.  
*p* *mf*

Vla.  
pizz.  
*p* *mf*

Vc.  
1-3 solo, norm.  
*p* *mf*

Cb.  
1-3 solo norm.  
*p* *mf*



71

(2.)

Fl. 1, 2

mf *p*

Ob. 1, 2

Cl. 1

Cl. 2

mf *p*

Bsn. 1

Bsn. 2

mf *p*

Hn. 1, 2

(1.)

Hn. 3, 4

Tpt. 1, 2

(1.)

Tbn. 1, 2

B. Tbn.  
Tbn.

Timp. 1

Perc. 1

5

Perc. 2

B.D.

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

*p* *mf*

*p* *mf*

Vla.

*p* *mf*

Vc.

(1-3)

*p* *mf*

Cb.

(1-3)

*p* *mf*

7

Fl. 1, 2 <sup>1.</sup> *mf*

Ob. 1, 2

Cl. 1, 2 <sup>1.</sup> *mf*

Bsn. 1, 2 <sup>1.</sup> *mf*

Hn. 1, 2 <sup>(1.)</sup>

Hn. 1

Hn. 2

Hn. 3, 4 *p* *f* *p*

Tpt. 1, 2 <sup>(1.)</sup>

Tbn. 1, 2 *senza sord.* *p* *f* *p*

B. Tbn. Tba. *mf*

Timp. 1 3

Perc. 1 5

Perc. 2 B.D.

Perc. 3

Pno.

Hp. 3

Vln. I 7

Vln. II

Vla. <sup>(1-6)</sup>

Vc. <sup>(1-3)</sup> *p* *mf*

Cb. <sup>(1-3)</sup> *p* *mf*

8

82

Fl. 1, 2 (1.) 6

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 (1.)

Hn. 1

Hn. 2

Hn. 3, 4 *p* *p* *f* *p*

Tpt. 1, 2 (1.) 6 *f* *p*

Tbn. 1, 2 *p* *p* *f* *p*

B. Tbn. Tba.

Timp. 1 3 *tr*

Perc. 1 5

Perc. 2 [B.D.] To Ch. Cym. [China Cymbal] *damp* *f*

Perc. 3

Pno.

Hp. 3

Vln. I 8 1-5 solo arco flaut., non vib. *p* *f* *p*

Vln. II non vib. *mp*

Vla. 1-5 solo arco flaut., non vib. *p* *f* *p*  
III (7-12) non vib. *mp*

Vc. *p* *mf* 1-5 solo arco flaut., non vib. *p* *f* *p*  
div. (7-12) non vib. *mp*

Cb. (1-3) *p* *mf* 5-8 arco non vib. *mp*

88

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp. 1

Perc. 1

Perc. 2  
Ch.Cym.  
sim

Perc. 3  
China Cymbal  
damp

Pno.

Hp.

Vln. I

Vln. II

Vla.  
(1-5)  
(7-12)

Vc.

Cb.

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

2. 3

*f* *p*

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

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

*f* *p*

*f* *p*

6

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

con sord.

*f* *p*

6

con sord. (plunger), flz.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

5

*f* *p*

5

China Cymbal

*f* *p*

3

3

1-8 arco senza sord.

norm.

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

1-6 senza sord.

norm.

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

1-6 arco senza sord.

norm.

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

1-4 senza sord.

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

9

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp. 1

Perc. 1

Perc. 2  
Ch.Cym.

Perc. 3  
Ch.Cym.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

99

Fl. 1, 2 2. norm. *mp*

Ob. 1 *mp* *p*

Ob. 2 *f* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp*

Bsn. 1 *mp* *p*

Bsn. 2 *mp*

Hn. 1, 2 norm. *mp*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Tpt. 1 *mp* senza sord.

Tpt. 2 *f* *p* senza sord. *mp*

Tbn. 1, 2 *f* *p* senza sord., norm. *mp* senza sord., norm.

B. Tbn. Tba. *mp* Tba.

Timp. 1

Perc. 1

Perc. 2

Perc. 3 Ch.Cym. To B. D. Bass Drum *mp*

Pno.

Hp.

10

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

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

Vla. *p* *f* *mp* *p* *mp* *p*

Vc. *p* *f* *mp* non div. *mp*

Cb. *f* *mp* senza sord. norm. *mp*

103 (2.)

Fl. 1, 2 *mf* *mf* *f*

Ob. 1 *mp* *p* *mf* *p* *mf* *p*

Ob. 2 *mf* *mf* *f*

Cl. 1 *mp* *p* *mf* *p* *mf* *p*

Cl. 2 *mf* *mf* *f*

Bsn. 1 *mp* *p* *mp* *p* *mf* *p*

Bsn. 2 *mf*

Hn. 1, 2 *mf* *mf* *f*

Hn. 3, 4 *norm.* *mf* *norm.* *f*

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

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

Tbn. 1, 2 *mf* *mf* *f*

B. Tbn. (Tba.) *mf*

Timp. 1

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf* (B.D.)

Pno.

Hp.

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

Vln. II *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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

Vc. *mf*

Cb. *mf*

11

Fl. 1 *f* *6*

Fl. 2 *f*

Ob. 1 *f* *6*

Ob. 2 *f*

Cl. 1 *f* *6*

Cl. 2 *f*

Bsn. 1, 2

Hn. 1, 2 2. 1.

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1, 2

B. Tbn. *f* senza sord.

Tba. *f*

Timp. 1 *f* *p*

Perc. 1

Perc. 2 *f* Ch. Cym. *damp* *sim.*

Perc. 3 *f* [B.D.]

Pno.

Hp.

11

Vln. I *f* *p*

Vln. II *f*

Vla. *f* *p*

Vc. (1-6) senza sord. *f*

Cb. (1-4) *f*



111

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff espress.*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. 1 *f*

Perc. 1

Perc. 2 [Ch. Cym.] *ff*

Perc. 3 [B.D.] *ff*

Pno.

Hp.

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

Vln. II *ff*

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

Vc. *ff* *ff espress.*

Cb. *ff* *ff espress.*

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp. 1

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*p*

*mf*

*flz.*

*p sub.*

*p*

*Ch. Cym.*

*B.D.*

*damp*

*pizz.*

*8<sup>va</sup>*

*5*

*3*

*6*

# CONCERTO FOR DOUBLE ORCHESTRA

## III.

Eric Shanfield

**Flute 1, 2**  $\text{♩} = 112$

**Oboe 1** *mf*

**Oboe 2** *mf*

**Clarinet 1 in B $\flat$**  *mf*

**Clarinet 2 in B $\flat$**  *mf*

**Bassoon 1, 2** *mf*

**Horn 1, 2 in F**

**Horn 3, 4 in F**

**Flugelhorn 1, 2**

**Tenor Trombone 1, 2** *mf*

**Bass Trombone** *mf*

**Tuba** *mf*

**Timpani** *ff* *p*

**Percussion 1** Glockenspiel *ff* *mf*

**Percussion 2** Vibraphone *ff* *mf*  
*♩* through each rehearsal mark

**Percussion 3** Tam-tam *ff* To Mar.

**Piano** *ff* *mf*  
*♩* through each rehearsal mark

**Harp** *ff* *mf*

**Violin I**  $\text{♩} = 112$  *mf* *div. non vib.*

**Violin II** *mf* *div. non vib.*

**Viola** *mf* *div. non vib.*

**Violoncello** *mf* *div. non vib.*

**Contrabass** *mf* *div. non vib.*

This page of the musical score, page 50, features the following parts and their musical content:

- Fl. 1, 2:** Part (1) with a starting measure of 8. Features a melodic line with slurs and accents.
- Ob. 1:** Features a melodic line with slurs and accents.
- Ob. 2:** Features a melodic line with slurs and accents.
- Cl. 1:** Features a melodic line with slurs and accents.
- Cl. 2:** Features a melodic line with slurs and accents.
- Bsn. 1, 2:** Part (2) with a starting measure of 8. Features a melodic line with slurs and accents.
- Hn. 1, 2:** Features a melodic line with slurs and accents.
- Hn. 3, 4:** Features a melodic line with slurs and accents.
- Flug. 1, 2:** Features a melodic line with slurs and accents.
- Tbn. 1, 2:** Features a melodic line with slurs and accents.
- B. Tbn. Tba.:** Features a melodic line with slurs and accents.
- Timp.:** Features a melodic line with slurs and accents.
- Perc. 1:** Glock. Features a rhythmic pattern with slurs and accents.
- Perc. 2:** Vib. Features a rhythmic pattern with slurs and accents.
- Perc. 3:** Features a rhythmic pattern with slurs and accents.
- Pno.:** Features a rhythmic pattern with slurs and accents.
- Hp.:** Features a rhythmic pattern with slurs and accents.
- Vln. I:** Features a melodic line with slurs and accents.
- Vln. II:** Features a melodic line with slurs and accents.
- Vla.:** Features a melodic line with slurs and accents.
- Vc.:** Features a melodic line with slurs and accents.
- Cb.:** Features a melodic line with slurs and accents.

1

(1.)

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

(2.)

Hn. 1, 2

Hn. 3, 4

Flug. 1, 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1  
Glock.

Perc. 2  
Vib.

Perc. 3  
Marimba

*pp*

Pno.  
*ben mf*  
*pp*

Hp.

1

Vln. I

Vln. II

Vla.

Vc.

Cb.

21 (1.) **2**

Fl. 1, 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1, 2 (2.)  
Hn. 1, 2  
Hn. 3, 4  
Flug. 1, 2  
Tbn. 1, 2  
B. Tbn. Tba.  
Timp.  
Perc. 1 (Glock.)  
Perc. 2 (Vib.)  
Perc. 3 (Mar.)  
Pno.  
Hp.  
Vln. I **2**  
Vln. II  
Vla.  
Vc.  
Cb.

3

27 (1.)

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1, 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1  
[Glock.]

Perc. 2  
[Vib.]

Perc. 3  
[Mar.]

Pno.

Hp.

Dynamic markings: *p*, *ben mf*, *ff*, *p sub.*

Rehearsal mark 3 at measure 47.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *ben mf*, *ff*.

Rehearsal mark 3 at measure 47.

33 (1.)

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1, 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1  
Glock.

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc. (6-12)

Cb. (5-8)



4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1  
Glock.

Perc. 2  
Vib.

Perc. 3  
Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

5

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glock.

Vib.

Mar.

8

8

8

8

8

52

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2  
[Vib.]

Perc. 3  
[Mar.]

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score on page 57: The score is for the third movement of a Concerto for Double Orchestra. It spans from measure 52 to the end of the page. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3 & 4, Flutes, Trombones 1 & 2, Euphonium, Tuba, Timpans, Percussion (Vibraphone, Maracas), Piano, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The woodwind section is particularly active, with many notes and dynamic markings. The brass section provides a solid harmonic foundation with sustained notes and some rhythmic patterns. The percussion section has a steady rhythm with vibraphone and maracas. The piano and harp parts are more subtle, providing accompaniment. The strings play sustained notes with some melodic movement. The dynamic markings range from piano (p) to fortissimo (ff). The score is written in a standard musical notation with clefs, time signatures, and various musical symbols.



7

Fl. 1, 2 (2.) *p* *ben mf*

Ob. 1, 2

Cl. 1, 2 (1.) *p* *ff* *p* *ff* *p* *ff*

Bsn. 1 *p* *ff* *p* *ff* *p* *ff*

Bsn. 2 *ben mf*

Hn. 1, 2 *ff* *p* *ff* *p* *ff* *p*

Hn. 3, 4 *ben mf*

Flug. 1 *p* *ff* *p* *ff* *p* *ff*

Flug. 2 *p* *ben mf*

Tbn. 1, 2 *ben mf*

B. Tbn. Tba. *p* *ff* *p* *ff* *p* *ff*

Timp.

Perc. 1 [Glock.] *pp* *mf*

Perc. 2 [Vib.] *pp* *mf*

Perc. 3 [Mar.]

Pno.

Hp.

7

Vln. I

Vln. II *p* *ben mf*

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

Vc. (1-6) *ff* *p* *ff* *p* *ff* *p*

Cb. (1-4) *ff* *p* *ff* *p* *ff* *p*

8

71

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1  
Glock.

Perc. 2  
Vib.

Perc. 3  
Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.  
(1-6)  
(7-12)

Cb.  
(1-4)  
(5-8)

*p*, *ff*, *pp*, *norm.*

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2  
[Vib.] 4 8

Perc. 3  
[Mar.] 4 8

Pno.  
4 8

Hp.  
4 8

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Mar.)

Pno.

Hp.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.



90 **10**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1, 2  
Hn. 3, 4  
Flug. 1  
Flug. 2  
Tbn. 1, 2  
B. Tbn.  
Tbn.  
Timp.  
Perc. 1 (Glock.)  
Perc. 2 (Vib.)  
Perc. 3 (Mar.)  
Pno.  
Hp.  
**10**  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vib.)

Perc. 3 (Mar.)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

To B. D.

To Res. Met.

tr

*ff*

*p*

*pp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1  
Bass Drum

Perc. 2  
Resonant Metal

Perc. 3  
Resonant Metal

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 2

Hn. 3, 4

Flug. 1

Flug. 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*p*

*pp*

*Res. Met.*

*pizz.*

CONCERTO FOR DOUBLE ORCHESTRA

IV.

Eric Shanfield

♩=108

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1 in Bb  
Clarinet 2 in Bb  
Bassoon 1  
Bassoon 2  
Horn 1, 2 in F  
Horn 3, 4 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Tenor Trombone 1  
Tenor Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Piano  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Resonant Metal  
Bass Drum

7

1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Met.)

Perc. 2 (B.D.)

Perc. 3 (Met.)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (Met.)  
Perc. 2 (B.D.)  
Perc. 3 (Met.)  
Pno.  
Hp.  
Vln. I (div. non vib. ff)  
Vln. II  
Vla. (div. (1-6) non vib. ff)  
Vc. (div. (1-6) non vib. ff)  
Cb. (div. (1-4) non vib. ff)

19

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Met.)

Perc. 2 (B.D.)

Perc. 3 (Met.)

Pno.

Hp.

Vln. I (non vib.)

Vln. II (div. non vib.)

Vla. (div. (7-12) non vib.)

Vc. (div. (7-12) non vib.)

Cb. (div. (5-8) non vib.)

ff

(non vib.)

ff

(div. 1-6) non vib.

ff

ff

ff

ff



26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Met.)

Perc. 2 (B.D.)

Perc. 3 (Met.)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 3

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.  
Tba.

Timp.

Perc. 1 *Met.*

Perc. 2 *B.D.*

Perc. 3 *Met.*

Pno.

Hp.

Vln. I *pizz. div. a4*

Vln. II *pizz. div. a4*

Vla. *pizz.*

Vc. *pizz.*

Cb. *div. pizz.*

*ff*

*ff*

*non div.*

42

4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Met.

B.D.

Opera Gong

div.

*ff*

*p*

*ff*

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1.)

(7-12)

(7-12)

(5-8)

Met.

B.D.

Op.Gng.

Met.

*p*

*ff*

*p*

*ff*

*p*

*ff*

5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

Met.

B.D.

Op. Gng.

5/4

6

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 1

Hn. 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Met.

B.D.

Op. Gng.

ff

arco non div.

arco non div.

arco (1-6)

arco (1-6)

arco (1-4)

arco

8

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3

Hn. 4

Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Met.

B.D.

Op.Gng.

norm. non div.

arco (7-12)

arco (5-8)

*p*

*ff*

71 **9**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1  
Met.  
p — ff p — ff p — ff p — ff

Perc. 2  
B.D.  
p — ff p — ff p — ff p — ff

Perc. 3  
Op. Gng.  
Met.  
To Anv.  
To T-t.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



75

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

con sord. (plunger)

Met.

B.D.

5

3

Fl. 1, 2  
Ob. 1, 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1, 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

80

ff p ff p ff p

norm.

ff p ff p ff p

norm.

senza sord. ff

senza sord. ff

ff

ff

ff

ff

Resonant Metal ff

Met. ff

B.D. ff

ff

ff

ff

88

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

Tam-tam

*p*

B.D.

Met.

Met.

B.D.

12

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

T-t. *ff* To Rat. Ratchet To T-t. To Crot.

Perc. 2 *ff* B.D. Met. *ff*

Perc. 3 *ff* B.D. *ff*

Pno. *ff*

Hp. *ff*

Vln. I *ff* unis. div.

Vln. II *ff* *ff* div. a4

Vla. *ff* *ff* div. (1-3, 4-6) div. (7-9, 10-12)

Vc. *ff* pizz. *ff*

Cb. *ff* pizz. *ff*

101

Fl. 1 *flz.* -84 *norm.*

Fl. 2 *flz.* *norm.*

Ob. 1 *flz.* *norm.*

Ob. 2 *flz.* *norm.*

Cl. 1 *b*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2 (*flz.*) *norm.*

Hn. 3, 4 (*flz.*)

Tpt. 1 *b*

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *fff*

Timp. *fff*

Perc. 1 *fff* *Crotales*

Perc. 2 *fff* *Met.*

Perc. 3 *fff* *B.D.*

Pno.

Hp.

Vln. I

Vln. II *div.*

Vla. *div.*

Vc. *arco* *pizz.* *fff*

Cb. *arco* *pizz.* *fff*