

CALENDAR



ERIC SHANFIELD

CALENDAR

A BALLET IN THREE ACTS

AFTER *THE SHEPHERD'S CALENDAR*

Eric Shanfield | ENS.2020.1

1.24.20-2.27.20 | 45 mins.

Piccolo

2 Flutes

2 Oboes

Cor Anglais in F

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in Bb (3=Trumpet in D)

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

3 Percussion: Glockenspiel, Xylophone, Marimba, 2 Bass drums, Snare drum, Brake drum, Tam-tam

Strings (16.14.12.10.8 or similar)

Score is *transposed*. Normal octave transpositions apply.

The whole ballet, Acts I, II, or III, or any selection of movements may be performed. Selected movements may be performed in any order; however, if the entire ballet or any of the three acts are performed, they should be played as given.

CALENDAR

Calendar is a ballet inspired by John Clare's *The Shepherd's Calendar*. This lovely set of poems by one of the greatest of all nature poets describes the world of a nineteenth-century English village—the rhythms of country life and the countryside surrounding it, inextricably intertwined.

In this piece I have not sought to directly depict Clare's poems. Instead, I have tried to create abstract musical pictures corresponding to each of the year's twelve months, Clare's work serving as inspiration and suggestion, a place to leave from and return to.

Although *Calendar* tells no specific story, two basic stagings come to mind. First, the months could be imagined as various abstract combinations of groups of dancers, lights, backdrops, and colors suggesting weather, seasons, and festivals.

Alternatively, *Calendar* could be staged more traditionally as a kind of nineteenth-century British *Appalachian Spring*, following a country village as it moves through the year. Young couples might court, fall in love, and marry, as amusing or tragic vignettes unfold around them in the fields and in the town. Dances and narrative would then follow the course of the year from budding spring through summer planting, fall harvest through to Christmas celebrations, when all begins anew.

Calendar traverses the changing seasons, and the twelve movements are grouped into three acts: *Winter Into Spring*, *Spring Into Summer*, and *Fall Into Winter*. Each act resembles a kind of small symphony, with four movements that share musical material and includes an introduction, slow movement, scherzo, and finale.

The entire ballet is bound together by harmonic, melodic, and textural ideas moving in cycles at different rates. An overarching harmonic structure stretches across all twelve months, intervals circling around one another like planets in a miniature solar system. This architecture is replicated at a smaller scale in my use of what I call fractal polyphony, in which melodies are set heterophonically against themselves, the same musical line moving at different, simultaneously sounding speeds. In this way the melodies create their own self-similar accompaniments, dimensions changing while proportions remain the same.

Calendar was composed in early 2020, and lasts about 45 minutes.

CALENDAR

ACT I

WINTER INTO SPRING



ERIC SHANFIELD

ACT I: WINTER INTO SPRING

JANUARY

Withering and keen the Winter comes,
While comfort flies to close-shut rooms,
And sees the snow in feathers pass
Winnowing by the window-glass...

FEBRUARY

Thus Nature of the Spring will dream
While south winds thaw; but soon again
Frost breathes upon the stiff'ning stream,
And numbs it into ice...

MARCH

A tale of Spring around the distant haze
Seems muttering pleasures with the lengthening days;
Morn wakens, mottled oft with May-day stains;
And shower-drops hang the grassy sprouting plains...

APRIL

Though at her birth the northern gale
Come with its withering sigh;
And hopeful blossoms, turning pale,
Upon her bosom die;
Ere April seeks another place,
And ends her reign in this,
She leaves us with as fair a face
As e'er gave birth to bliss!

CALENDAR
ACT I: WINTER INTO SPRING
1. JANUARY

Eric Shanfield

♩=120

Woodwinds:
Piccolo: *p* to *ff*, *flz.*
Flute 1, 2: *p* to *ff*, *flz.*
Oboe 1, 2: *ff*
Cor Anglais: *ff*
Clarinet 1, 2 in Bb: *ff*
Bass Clarinet in Bb: *ff*
Bassoon 1, 2: *ff*, *a2*
Contrabassoon: *ff*

Brass:
Horn 1, 2 in F: *ff*
Horn 3, 4 in F: *ff*
Trumpet 1, 2 in Bb: *ff*
Trumpet 3 in Bb: *ff*
Tenor Trombone 1, 2: *ff*
Bass Trombone: *ff*
Tuba: *ff*

Percussion:
Timpani: *p < ff*, *p < ff*, *p*, *ff*
Percussion 1 (Glockenspiel): *ff > p*, *ff > p*, *ff > p*, *p*, *p*, *ff*
Percussion 2 (Bass Drum): *ff*, *p < ff*, *ff*, *p < ff*, *ff*, *p < ff*
Percussion 3 (Snare Drum): *p < ff*, *p < ff*, *p < ff*, *p < ff*, *p < ff*, *p < ff*

Strings:
Violin I: *ff*, *pizz.*, *arco div.*
Violin II: *ff*, *pizz.*, *arco div.*
Viola: *ff*, *pizz.*, *arco div.*
Violoncello: *ff*, *pizz.*, *arco div.*
Contrabass: *ff*, *div.*

A

8

Picc. *norm.*

Fl. 1, 2 *norm.*

Ob. 1, 2

C. A. *soli*
ben ff

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

B. Cl.

Bsn. 1, 2 *a2 soli*
ben ff

Cbsn.

Hn. 1, 2 *a2 soli*
ben ff

Hn. 3, 4 *a2 soli*
ben ff

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

Tpt. 3

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

B. Tbn.

Tba.

Timp. *(tr)*
f *p* *f* *p* *f* *p* *f*

Perc. 1

Perc. 2 *ff* *p* *ff*

Perc. 3

A

Vln. I *arco div.* *unis.* *p* *f* *f* *p* *p*

Vln. II *arco div.* *unis.* *p* *f* *f* *p* *p*

Vla. *arco div.* *unis.* *p* *f* *f* *p* *p*

Vc. *arco div.* *unis.* *p* *f* *f* *p* *p*

Cb. *unis. pizz.* *f* *p* *f* *p* *f* *p* *f*

B **C**

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

C. A.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2

Cbsn. *f*

Hn. 1, 2

Hn. 3, 4

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

Tpt. 3 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f*

Timp.

Perc. 1

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

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

B **C**

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *f*

Vc. *f* *p*

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

D

Picc. *f*

Fl. 1, 2 *f* *p* *f* *p* *f* *p* *f* ^{a2}

Ob. 1, 2 *f*

C. A. *f*

Cl. 1, 2 *f* *p* *f* *p* *f* *p* *f* *p* ^{a2}

B. Cl. *p* *f*

Bsn. 1, 2 *f* *p*

Cbsn. *p*

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

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

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

Tpt. 3 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* con sord.

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

B. Tbn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* con sord.

Tba. *f* *p*

Timp.

Perc. 1

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

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

D

Vln. I *p* *f*

Vln. II *p* *f*

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

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

Cb. *f* *p*

E

32

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

To Xyl.

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

39

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

p

a2 norm.

senza sord.

Xylophone

unis.

45

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

Picc. *f p f f p f f p f f p f*

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

Ob. 1, 2

C. A.

Cl. 1, 2 *p f p f*

B. Cl.

Bsn. 1, 2 *p f p f*

Cbsn.

Hn. 1, 2 *p f p f*

Hn. 3, 4 *p f p f*

Tpt. 1, 2 *1. Solo*

Tpt. 3 *3/2 f p f p f p f p*

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

B. Tbn.

Tba.

Timp. *D-C# f*

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

Perc. 2

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

Vln. I *3 3 p f 3 3 p f 3 3 p f 3 3 p*

Vln. II *5 p f 5 p f 5 p f 5 p*

Vla.

Vc.

Cb.

H

57

Picc. *p* *f* *f* *p* *f*

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

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

C. A. *f* *p* *f* *p*

Cl. 1, 2 *p* *f*

B. Cl.

Bsn. 1, 2 *p* *f*

Cbsn.

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

Hn. 3, 4 *p* *ff* 3. Soli 4. Soli

Tpt. 1, 2

Tpt. 3 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn.

Tba.

Timp.

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

Perc. 2

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

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

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

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

Vc.

Cb.

H

I

63

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

To S. D.

I

I

70

J

Picc. *f* *p* *f* *f* *p* *f* *f* *p* *f*

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

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

C. A. *f*

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

B. Cl. *f*

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

Cbsn. *f* *p* *p*

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

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

Tpt. 1, 2 *f*

Tpt. 3 *f*

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

B. Tbn. *f* *p* *p* *div.*

Tba. *f* *p* *p*

Timp.

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

Perc. 2

Perc. 3

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

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

Vla. *f*

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

Cb. *p* *f* *p*

77 **K** *Soli*

Picc. *f p f ff fff*

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

Ob. 1, 2 *f p f ff*

C. A. *ff*

Cl. 1, 2 *f p f ff*

B. Cl. *ff*

Bsn. 1, 2 *f p ff a2 1. 2. fff*

Cbsn. *f p ff fff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff fff* *Soli*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *f p ff ff fff*

Tba. *f p ff ff fff*

Timp. *p ff ff fff*

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

Perc. 2 *ff p ff p fff*

Perc. 3 *p ff p ff p ff* **Snare Drum**

Vln. I *p f* *pizz. ff arco div. pizz.*

Vln. II *p f* *pizz. ff arco div. pizz.*

Vla. *ff* *pizz. ff arco div. pizz.*

Vc. *f p ff unis. fff*

Cb. *f p ff div. fff*

CALENDAR
ACT I: WINTER INTO SPRING
2. FEBRUARY

Eric Shanfield

♩ = 104

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B \flat

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B \flat

Trumpet 3 in B \flat

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

♩ = 104
con sord.

Violin I

Violin II

Viola

Violoncello

Contrabass

A

10

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *p* *f* *p* *sim.*

p *f* *p* *p* *f* *p* *sim.*

p *f* *p* *p* *f* *p* *sim.*

20 **B**

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.

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

Perc. 1
Perc. 2
Perc. 3

B

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

C

27

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

arco

D

34

Picc. *p* *f* *p* *f*

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

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

C. A.

Cl. 1, 2 *mf*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *p* *f* *p* *f* a2

Hn. 3, 4 *p* *f* *p* *f* a2

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

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba. *p*

Timp.

Perc. 1 Glockenspiel *p*

Perc. 2 Marimba *p*

Perc. 3 Xylophone *p*

D

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

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

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

Vc. *p* *f* *p*

Cb. *f* *p*

E

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The woodwinds and horns play melodic lines with dynamic markings of *p* and *f*, and some triplets. The percussion section consists of three parts (Perc. 1, 2, 3) playing rhythmic patterns.

E

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamic markings of *p*, *f*, and *sim.* (sustained).

F

50

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

F

G

H

58

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

G

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

I^{unis}

J

74

Picc. *p sub.* *f* *pp*

Fl. 1, 2 *p sub.* *f* *pp* 1. 3 3

Ob. 1, 2

C. A. *ff* *pp* 3 3

Cl. 1, 2 *p* *ff* *pp* 1. 3 3

B. Cl. *p* *f* *p* *ff*

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

Cbsn. *f* *p* *ff*

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

Hn. 3, 4 *ff* *a2 Soli* *ff* *a2*

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

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

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

B. Tbn. *p* *f* *p* *ff*

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

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

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3 *p* *f*

J

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

83

Picc.

Fl. 1, 2

Ob. 1, 2
pp

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2
p *mf* *p*

Cbsn.
p *mf* *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2
p *mf* *p*

B. Tbn.
p *mf* *p*

Tba.
p *mf* *p*

Timp. *(tr)*

Perc. 1

Perc. 2
pp

Perc. 3
pp

Vln. I
p *f* *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vc.
mf div.

Cb.
mf

K

Picc. *flz.* *pp*

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *con sord. (bucket mute)* *pp*

B. Tbn. *con sord. (bucket mute)* *pp*

Tba. *con sord.* *pp*

Timp.

Perc. 1

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

Perc. 3 *f* *p*

K

loco *p*

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *col legno* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *unis. col legno* *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *div.* *unis. col legno* *f* *p* *f* *p* *f* *p* *f* *p*

CALENDAR
ACT I: WINTER INTO SPRING
3. MARCH

Eric Shanfield

$\text{♩} = 120$

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in Bb

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in Bb

Trumpet 3 in Bb

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Violoncello

Contrabass

8^{va}

Brake Drum *g*

Snare Drum

$\text{♩} = 120$

A

Woodwind and Percussion section score. Includes parts for Picc., Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tpt. 3, Tbn. 1, 2, B. Tbn., Tba., and Perc. 1, 2, 3. Dynamic markings include *p*, *f*, *norm.*, and *flz.* The score features trills and triplets in the woodwind parts.

A

String section score. Includes parts for Vln. I, Vln. II, Vla., and Vc. Dynamic markings include *p*, *f*, and *norm.* The score features trills in the violin parts.

B *norm.* **C**

Picc. *f* *p* *f* *p* *f*

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

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

C. A. *p* *f* *p* *f*

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

B. Cl. *p* *f* *p* *f*

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

Cbsn. *f* *p* *f*

a2 norm.

Hn. 1, 2 *f* *f*

Hn. 3, 4 *f* *f*

Tpt. 1, 2 *f* *f*

Tpt. 3 *f* *f*

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

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

Tba. *f* *p* *f*

Timp. *f* *p* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *f*

Perc. 3 *f* *f*

Play first note 1st x only

B **C**

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

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

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

Vc. *f* *p* *f*

Cb. *f* *p* *f*

D

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

This page contains the musical score for the third movement of 'Calendar - I. Winter into Spring', titled 'March'. It is page 31 of a larger score, marked with a section letter 'E' in a box at the top. The score is for a full orchestra and includes the following instruments and parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- C. A. (Cor Anglais)
- Cl. 1, 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. 1, 2 (Bassoons)
- Cbsn. (Cello/Double Bass)
- Hn. 1, 2 (Horns)
- Hn. 3, 4 (Horns)
- Tpt. 1, 2 (Trumpets)
- Tpt. 3 (Trumpet)
- Tbn. 1, 2 (Tenor Trombones)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. 1, Perc. 2 (Percussion)
- Perc. 3 (Percussion)
- Vln. I, Vln. II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello/Double Bass)

The score is divided into measures, with dynamic markings (f, p, sfz) and articulation (accents, slurs, 'sim.', 'a2') throughout. A section letter 'E' is placed in a box above the Piccolo staff at the beginning of the page and above the Violin I staff towards the end of the page. The page number '31' is located in the top right corner, and the title 'CALENDAR - I. WINTER INTO SPRING - 3. MARCH' is centered at the top.

31

Picc. *f p f p*

Fl. 1, 2 *f p f p*

Ob. 1, 2 *f p f p*

C. A.

Cl. 1, 2 *f p f p*

B. Cl. *p f p*

Bsn. 1, 2 *p f p*

Cbsn. *p f p*

Hn. 1, 2 *f p*

Hn. 3, 4 *f p*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *p f p*

B. Tbn. *p f p*

Tba. *p f p*

Timp. *f p*

Perc. 1

Perc. 2

Perc. 3 *p p f p*

Vln. I *p f p f p f*

Vln. II *p f p f p f*

Vla. *f p f p f p*

Vc. *p p f p*

Cb. *p p f p*

F

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f*

C. A. *f* Solo

Cl. 1, 2 *f* *p*

B. Cl. *p* *mf* *p* *mf*

Bsn. 1, 2 *p* *mf* *p* *mf*

Cbsn.

Hn. 1, 2 *p* a2

Hn. 3, 4 *p* a2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *p*

B. Tbn. *p* *mf*

Tba. *p* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

F

Vln. I *p*

Vln. II *p*

Vla. *p* *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

rit. **G** a tempo ♩=120

Picc. Fl. 1, 2 Ob. 1, 2 C. A. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn.

(solo) *ff*

a2 *f* *p* *mf*

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

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

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

f *p* *f* *p*

f *p* *f* *p*

p *f* *p*

f *p* *f* *p*

p *f* *p*

p *f* *p*

f

Perc. 1 Perc. 2 Perc. 3

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

rit. **G** a tempo ♩=120

p *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

div.

H

52

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

flz.
p

p

p

p

p

p

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

a2 (senza sord.)
p

a2 con sord.
p

con sord.
p

con sord.
p

p

p

p

p

p

Perc. 1

Perc. 2

Perc. 3

p

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.
p

div.
p

III

unis. con sord.
p

con sord.
p

59

Picc. *p* norm.

Fl. 1, 2 *p* norm. 3

Ob. 1, 2

C. A.

Cl. 1, 2 *p*

B. Cl.

Bsn. 1, 2 *p*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *(tr)*

Perc. 1

Perc. 2

Perc. 3 *p*

Vln. I *col legno f* *p* unis. norm.

Vln. II *col legno f* *p* unis. norm. 3

Vla. *col legno (non div.) f* *p* norm.

Vc.

Cb.

I

65

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. (cup mute)

p

div.

p

72 **J**

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2

C. A.

Cl. 1, 2 *p*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *p* a2

Hn. 3, 4 *p* a2 senza sord.

Tpt. 1, 2 *p* con sord. (bucket mute)

Tpt. 3 *p* con sord. (bucket mute)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I *p* pizz. con sord.

Vln. II *p* pizz. con sord.

Vla. *p* pizz. con sord.

Vc. *p* unis. pizz.

Cb. *p* pizz.

K

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

CALENDAR
ACT I: WINTER INTO SPRING
4. APRIL

Eric Shanfield

$\text{♩} = 104$

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B \flat

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B \flat

Trumpet 3 in B \flat

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

$\text{♩} = 104$

Violin I

Violin II

Viola

Violoncello

Contrabass

con sord.

p

mp

A

Picc. Fl. 1, 2 Ob. 1, 2 C. A. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn.

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

Perc. 1 Perc. 2 Perc. 3

A

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

B

This musical score is for the piece "CALENDAR - I. WINTER INTO SPRING - 4. APRIL", specifically section B. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- C. A.** (Clarinet in A)
- Cl. 1, 2** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1, 2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Hn. 1, 2** (Horns)
- Hn. 3, 4** (Horns)
- Tpt. 1, 2** (Trumpets)
- Tpt. 3** (Trumpet)
- Tbn. 1, 2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc. 1, 2, 3** (Percussion)
- Vln. I, II** (Violins)
- Vla.** (Viola)
- Vc.** (Cello)
- Cb.** (Double Bass)

The score is divided into two systems. The first system covers measures 16 through 21, and the second system covers measures 22 through 27. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A trill is indicated for the Timpani in measure 17. Section B is marked with a box containing the letter "B" above the first measure of the second system.

22 C

Picc. *mp* *mf* *mp* *mf* *mp* *mf*

Fl. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

Ob. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

C. A. *mf* *mp* *mf* *mp* *mf* *mp*

Cl. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf* *mp* *mf* *mp*

Bsn. 1, 2 *mf* *mp* *mf* *mp* *mf* *mp*

Cbsn. *mf* *mp* *mf* *mp* *mf* *mp*

Hn. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 3, 4 *mp* *mf* *mp* *mf* *mp* *mf*

Tpt. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

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

Tbn. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

B. Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *mf* *mp* *mf* *mp* *mf* *mp*

Timp. *p* *mp*

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

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

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

Vc. *mf* *mp* *mf* *mp* *mf* *mp*

Cb. *mp* *mf* *mp* *mf* *mp* *mf*

con sord.

C

28

Picc. *mp* *mf* *mp* *mf* *mp* *mf*

Fl. 1, 2

Ob. 1, 2 *mf* *mp* *mf* *mp*

C. A.

Cl. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

B. Cl.

Bsn. 1, 2 *mf* *mp*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf*

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

Tbn. 1, 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

B. Tbn.

Tba.

Timp. *mf*

Perc. 1

Perc. 2 *mf* **Bass Drum**

Perc. 3

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

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

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

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

D

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

C. A. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f* a2

Cbsn. *f*

Hn. 1, 2 *f* a2

Hn. 3, 4 *f* a2

Tpt. 1, 2 *f* 1.

Tpt. 3 *f*

Tbn. 1, 2 *f* 1.

B. Tbn. *f*

Tba. *f*

Timp. *f* Ab → A^b, Eb → D

Perc. 1 *f* Tam-tam

Perc. 2 *f*

Perc. 3

D

Vln. I *f* senza sord.

Vln. II *f* senza sord.

Vla. *f* senza sord.

Vc. *f*

Cb. *f*

E

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 (norm.)

Hn. 3, 4 flz. p

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. f p f p f p f p

Perc. 1 (tr) f

Perc. 2 f p

Perc. 3 Snare Drum f p f p f p f p

E

Vln. I

Vln. II

Vla.

Vc. senza sord.

Cb. pizz. senza sord. non div.

F **G**

Instrumentation and Dynamics:

- Picc.**: *f*, *flz.*
- Fl. 1, 2**: *f*, *flz.*
- Ob. 1, 2**: *f*
- C. A.**: *f*
- Cl. 1, 2**: *f*, *p*
- B. Cl.**: *f*, *p*
- Bsn. 1, 2**: *f*, *p*
- Cbsn.**: *f*, *p*
- Hn. 1, 2**: *f*, *p*
- Hn. 3, 4**: *f*, *norm.*, *p*
- Tpt. 1, 2**: *f*, *flz.*
- Tpt. 3**: *f*, *flz.*
- Tbn. 1, 2**: *f*, *flz.*, *norm.*
- B. Tbn.**: *f*, *flz.*, *norm.*
- Tba.**: *f*, *p*
- Timp.**: *p*, *f*, *p*, *f*
- Perc. 1**: (Silent)
- Perc. 2**: *f*, *p*, *f*, *p*, *f*
- Perc. 3**: *f*, *f*, *p*, *f*, *p*
- Vln. I**: *f*
- Vln. II**: *f*
- Vla.**: *f*
- Vc.**: *div.*, *unis.*
- Cb.**: *arco div.*, *f*, *unis.*

54

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

f

a2 norm.

1. norm.

norm.

div.

59 H

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.

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

Perc. 1
Perc. 2
Perc. 3

H

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

This page of a musical score, numbered 50, is titled "CALENDAR - I. WINTER INTO SPRING - 4. APRIL". It features a variety of instruments including Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinet in A, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2), Contrabassoon, Horns (1, 2 and 3, 4), Trumpets (1, 2 and 3), Trombones (1, 2, and Bass), Timpani, Percussion (1, 2, 3), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *f* (forte). The woodwind and brass sections have active parts with notes, rests, and articulation marks, while the string and percussion sections are mostly silent on this page.

J

This musical score is for a woodwind and string ensemble. It begins at measure 76 and is divided into two systems. The first system includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, and three Percussion parts. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *f*, *mp*, *mf*, and *f*. A 'Solo' section is marked for the Bass Clarinet. The piece concludes with a final measure in the second system.

84 **K**

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

90

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Picc. *flz. al fine* *fff*

Fl. 1, 2 *flz. al fine* *fff*

Ob. 1, 2 *flz. to M* *fff*

C. A. *flz. al fine* *fff*

Cl. 1, 2 *flz. to M* *ff* *fff*

B. Cl. *flz. al fine* *fff*

Bsn. 1, 2 *flz. to M* *fff*

Cbsn. *flz. al fine* *fff*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *(tr)* *fff* *tr* *fff* *p* *fff* *tr* *fff* *p* *fff*

Perc. 1

Perc. 2 *p* *ff* *p* *ff* *5* *p* *ff* *p* *ff* *6* *p* *ff* *p* *ff*

Perc. 3 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vln. I

Vln. II

Vla.

Vc. *div. a3* *fff*

Cb. *div. a3* *fff*

M

99

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

norm.
p

norm.
p

norm.
p

pp

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

fff

fff

fff

fff

fff

fff

fff

Timp.

Perc. 1

Perc. 2

Perc. 3

ff

p

ff

tr

p

fff

p

fff

fff

p

fff

fff

p

fff

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

p

con sord.

p

con sord.

p

con sord.

p

CALENDAR

ACT II

SPRING INTO SUMMER



ERIC SHANFIELD

ACT II: SPRING INTO SUMMER

MAY

As if the drops of April showers

Had woo'd the sun, and changed to flowers.

JUNE

Now Summer is in flower, and Nature's hum

Is never silent round her bounteous bloom...

JULY

July, the month of Summer's prime,

Again resumes his busy time...

AUGUST

When the Sun stoops to meet the western sky,

And Noon's hot hours have wander'd weary by...

CALENDAR

ACT II: SPRING INTO SUMMER

5. MAY

Eric Shanfield

♩ = 120 (4x)

This section of the score covers the woodwind and brass instruments. The woodwinds (Piccolo, Flute 1, 2, Oboe 1, 2, Cor Anglais, Clarinet 1, 2 in Bb, Bass Clarinet in Bb, Bassoon 1, 2, and Contrabassoon) play a melodic line with a dynamic marking of *ff*. The brass section (Horn 1, 2 in F, Horn 3, 4 in F, Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in D, Tenor Trombone 1, Tenor Trombone 2, Bass Trombone, and Tuba) provides harmonic support with sustained notes and a dynamic marking of *ff*. The percussion section (Percussion 1, 2, and 3) includes a Bass Drum part with a dynamic marking of *ff*. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) is shown in the lower part of the page, playing a rhythmic accompaniment with a dynamic marking of *ff*. The score is in 4/4 time and features a tempo of 120 beats per minute.

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 5. MAY". It is a full orchestral score for a 3/4 time signature. The score is divided into several systems of instruments. The first system includes Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinet in A (C. A.), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), and Contrabassoon (Cbsn.). The second system includes Horns (Hn. 1, 2 and Hn. 3, 4), Trumpets (Tpt. 1, 2, and Tpt. 3 (D)), Trombones (Tbn. 1, 2, and B. Tbn.), and Tuba (Tba.). The third system includes Timpani (Timp.), Percussion (Perc. 1, 2, and 3), Violins (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *ff* (fortissimo). There are also specific performance instructions like "(B.D.)" and "6" (likely indicating a sixteenth note). The score is written for a 3/4 time signature and includes repeat signs at the end of each system.

3x

A

B

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

C. A. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 (D) *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *ff*

Timp. *ff* *p* *ff*

Perc. 1 *ff* *p* *ff*

Perc. 2 (B.D.) *ff*

Perc. 3

3x

A

B

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

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

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

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

Cb. *ff*

This page contains the musical score for the fifth movement of the second part of the 'Calendar' suite, 'Spring into Summer - 5. May'. The score is for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Cor Anglais (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.).
- Brass:** Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 in D (Tpt. 3 (D)), Trombones 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Timpani and Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3), which includes a Marimba.
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score is divided into measures, with a section marked 'C' starting at measure 17. The music features a variety of dynamics, including *ff* (fortissimo), *f* (forte), *p* (piano), and *tr* (trill). The percussion parts include trill markings and specific rhythmic patterns. The string parts show complex rhythmic patterns and dynamic markings. The woodwind and brass parts have various melodic and harmonic lines, with some instruments playing sustained notes or chords.

22

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (T.-t.) To Glock.

Perc. 2

Perc. 3 (Mar.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

4

a2

4

8

D 3x

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2

C. A. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff* a2 pavillons en l'air

Hn. 3, 4 *ff* a2 pavillons en l'air

Tpt. 1 *ff* *p sub.*

Tpt. 2 *ff* *p sub.*

Tpt. 3 (D)

Tbn. 1 *ff* *p sub.*

Tbn. 2 *ff* *p sub.*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* Glockenspiel

Perc. 2 *ff* (B.D.)

Perc. 3 *ff* *p sub.* *sim.* To B. D.

Vln. I *ff* *p sub.* *sim.*

Vln. II *ff* *p sub.* *sim.*

Vla. *ff* *p sub.* *sim.*

Vc. *ff*

Cb. *ff*

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 5. MAY". It is a full orchestral score for a 4/4 time signature. The score is divided into two systems, each containing 14 staves. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon), brass (Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3 (D), Trombones 1 & 2, Baritone Trombone, Tuba), percussion (Tympani, Glockenspiel, Bass Drum), and strings (Violins I & II, Viola, Violoncello, Contrabass). The second system includes Violins I & II, Viola, Violoncello, and Contrabass. The score features a variety of dynamics, including fortissimo (ff) and piano (p). There are several measures with fermatas and some with repeat signs. A rehearsal mark "E" is present at the beginning of the first system and again at the beginning of the second system. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

40

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* a2

C. A. *f* Soli

Cl. 1, 2 *f* a2 Soli

B. Cl.

Bsn. 1, 2

Cbsn.

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

Hn. 3, 4 *ff* a2 Soli norm.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *f*

Perc. 3

Vln. I *f* sim.

Vln. II *f* sim.

Vla. *f* sim.

Vc. *f* sim.

Cb. *f*

Detailed description: This is a page of a musical score for a symphony, page 66. It features 30 staves for various instruments. The Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3 (D), Trombones 1 & 2, Baritone Trombone, Tuba, and Timpani are mostly silent. The Percussion section includes three parts, with Percussion 2 playing a rhythmic pattern. The string section (Violins I & II, Viola, Violoncello, and Contrabass) is playing a rhythmic accompaniment marked 'sim.' (simile) and 'f' (forte). The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba) have melodic lines, with several marked 'f' (forte). The Clarinet in A and Clarinet 1 & 2 parts include 'Soli' and 'a2 Soli' markings. The Horns 1 & 2 and Horns 3 & 4 parts include 'a2 Soli norm.' markings. The score is in 2/4 time and begins at measure 40.

45

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (B.D.)

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

F

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (B.D.)

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

CALENDAR - II. SPRING INTO SUMMER - 5. MAY

60

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 ^{a2}

Cbsn. *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 (D) *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tba. *f*

Timp. *p* *f*

Perc. 1

Perc. 2 *f*

Perc. 3 (Mar.) *f*

G

Vln. I

Vln. II

Vla.

Vc. *p* *f*

Cb. *p* *f*

65

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

p *f*

Tam-tam

f

2

2

H

71

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tpt. 1
Tpt. 2
Tpt. 3 (D)
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 71. The Piccolo (Picc.) part has a melodic line with slurs. Flutes 1 and 2 (Fl. 1, 2) are mostly silent. Oboes 1 and 2 (Ob. 1, 2) play a rhythmic pattern of eighth notes, alternating between piano (p) and forte (f) dynamics. Clarinet in A (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.) all play a similar rhythmic pattern, also alternating between p and f. Horns 1 and 2 (Hn. 1, 2) and Horns 3 and 4 (Hn. 3, 4) are silent. Trumpets 1 (Tpt. 1) and 2 (Tpt. 2) play a rhythmic pattern of eighth notes. Trumpet 3 (Tpt. 3 (D)) plays a similar pattern. Trombones 1 (Tbn. 1) and 2 (Tbn. 2) play a sustained note with a dynamic marking of p. Bass Trombone (B. Tbn.) and Tuba (Tba.) also play a sustained note with a dynamic marking of p. Timpani (Timp.) and three Percussion parts (Perc. 1, 2, 3) are present. Perc. 1 and 2 are silent. Perc. 3 has a rhythmic pattern of eighth notes with dynamic markings of p and f.

H

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

Detailed description: This block contains the musical score for the string section. Violin I (Vln. I) has a melodic line with slurs. Violin II (Vln. II) plays a sustained note. Viola (Vla.) plays a sustained note. Violoncello (Vc.) plays a sustained note. Contrabass (Cb.) plays a sustained note.

I

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (B.D.)

Perc. 3 To B. D. Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

This page contains the musical score for the fifth movement of the second part of the 'CALENDAR' suite, '5. MAY'. The score is written for a full symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Treble clef, dynamic markings *p* and *ff*.
- Fl. 1, 2** (Flutes): Treble clef, dynamic markings *p* and *ff*.
- Ob. 1, 2** (Oboes): Treble clef, dynamic markings *f*, *p*, and *ff*.
- C. A.** (Cor Anglais): Treble clef, dynamic markings *f*, *p*, and *ff*.
- Cl. 1, 2** (Clarinets): Treble clef, dynamic markings *f*, *p*, and *ff*.
- B. Cl.** (Bass Clarinet): Bass clef, dynamic markings *f*, *p*, and *ff*.
- Bsn. 1, 2** (Bassoons): Bass clef, dynamic markings *p*, *f*, and *ff*.
- Cbsn.** (Contrabassoon): Bass clef, dynamic markings *p*, *f*, and *ff*.
- Hn. 1, 2** (Horn 1 & 2): Treble clef, dynamic marking *ff*, with *a2* (second octave) indicated.
- Hn. 3, 4** (Horn 3 & 4): Treble clef, dynamic marking *ff*, with *a2* indicated.
- Tpt. 1** (Trumpet 1): Treble clef, dynamic markings *ff* and *p*.
- Tpt. 2** (Trumpet 2): Treble clef, dynamic markings *ff* and *p*.
- Tpt. 3 (D)** (Trumpet 3 in D): Treble clef, dynamic markings *ff* and *p*.
- Tbn. 1** (Tuba 1): Bass clef, dynamic marking *ff*, with *sim.* (sustained) markings.
- Tbn. 2** (Tuba 2): Bass clef, dynamic marking *ff*, with *sim.* markings.
- B. Tbn.** (Baritone Tuba): Bass clef, dynamic marking *ff*, with *sim.* markings.
- Tba.** (Tuba): Bass clef, dynamic marking *ff*.
- Timp.** (Timpani): Bass clef, dynamic marking *ff*.
- Perc. 1** (Percussion 1): No clef, dynamic marking *p*.
- Perc. 2** (Percussion 2): No clef, dynamic markings *p* and *ff*.
- B. D.** (Bass Drum): No clef, dynamic markings *ff*, *p*, and *ff*.
- Vln. I** (Violin I): Treble clef, dynamic markings *ff*, *p*, and *ff*.
- Vln. II** (Violin II): Treble clef, dynamic markings *ff*, *p*, and *ff*.
- Vla.** (Viola): Bass clef, dynamic markings *ff*, *p*, and *ff*.
- Vc.** (Violoncello): Bass clef, dynamic markings *p* and *ff*.
- Cb.** (Cello): Bass clef, dynamic markings *p* and *ff*.

The score features complex rhythmic patterns, including triplets and sustained notes, and dynamic contrasts between *p* (piano) and *ff* (fortissimo). A section marked *sim.* (sustained) is present in the tuba parts. The page concludes with a fermata over the Percussion 1 part.

87

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fff

p

flz.

flz. (pedal tone)

damp

pizz.

5

6

8^{va}...

CALENDAR
ACT II: SPRING INTO SUMMER
6. JUNE

Eric Shanfield

♩ = 104

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B \flat

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B \flat

Trumpet 3 in B \flat

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Violoncello

Contrabass

con sord.

Marimba

♩ = 104

This page of the musical score features the following instruments and parts:

- Picc.**: Piccolo, playing sixteenth-note patterns with sixteenth rests.
- Fl. 1, 2**: Flutes 1 and 2, playing sixteenth-note patterns with sixteenth rests.
- Ob. 1, 2**: Oboes 1 and 2, playing sixteenth-note patterns with sixteenth rests.
- C. A.**: Clarinet in A, playing sixteenth-note patterns with sixteenth rests.
- Cl. 1, 2**: Clarinets 1 and 2, playing sixteenth-note patterns with sixteenth rests.
- B. Cl.**: Bass Clarinet, playing a sustained note with dynamics *f* and *p*.
- Bsn. 1, 2**: Bassoons 1 and 2, playing a sustained note with dynamics *f* and *p*.
- Cbsn.**: Contrabassoon, playing a sustained note with dynamics *f* and *p*.
- Hn. 1, 2**: Horns 1 and 2, playing a sustained note with dynamics *f* and *a2*.
- Hn. 3, 4**: Horns 3 and 4, playing a sustained note with dynamics *f* and *a2*.
- Tpt. 1, 2**: Trumpets 1 and 2, playing a sustained note with dynamics *f* and *a2*.
- Tpt. 3**: Trumpet 3, playing a sustained note with dynamics *f* and *a2*.
- Tbn. 1**: Trombone 1, playing a sustained note with dynamics *f* and *p*.
- Tbn. 2**: Trombone 2, playing a sustained note with dynamics *f* and *p*.
- B. Tbn.**: Bass Trombone, playing a sustained note with dynamics *f* and *p*.
- Tba.**: Tuba, playing a sustained note with dynamics *f* and *p*.
- Timp.**: Timpani, playing a sustained note with dynamics *f* and *p*.
- Perc. 1**: Percussion 1, playing a sustained note with dynamics *f* and *p*.
- Perc. 2**: Percussion 2, playing a sustained note with dynamics *f* and *p*.
- Perc. 3**: Percussion 3, playing a sustained note with dynamics *f* and *p*.
- Vln. I**: Violin I, playing a sustained note with dynamics *f* and *p*.
- Vln. II**: Violin II, playing a sustained note with dynamics *f* and *p*.
- Vla.**: Viola, playing a sustained note with dynamics *f* and *p*.
- Vc.**: Violoncello, playing a sustained note with dynamics *f* and *p*.
- Cb.**: Contrabass, playing a sustained note with dynamics *f* and *p*.

This musical score is for the sixth movement of the second part of the 'Calendar' suite, titled 'Spring into Summer - 6. June'. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo, playing a melodic line with sixteenth-note patterns.
- Fl. 1, 2**: Flutes, playing a melodic line with triplet patterns.
- Ob. 1, 2**: Oboes, playing a melodic line with sixteenth-note patterns.
- C. A.**: Clarinet in A, playing a melodic line with a dynamic range from *mf* to *p*.
- Cl. 1, 2**: Clarinets in Bb, playing a melodic line with triplet patterns.
- B. Cl.**: Bass Clarinet, playing a melodic line with a dynamic range from *f* to *p*.
- Bsn. 1, 2**: Bassoons, playing a melodic line with a dynamic range from *f* to *p*.
- Cbsn.**: Contrabassoon, playing a melodic line with a dynamic range from *f* to *p*.
- Hn. 1, 2**: Horns in F, playing a melodic line with a dynamic range from *p* to *f*.
- Hn. 3, 4**: Horns in C, playing a melodic line with a dynamic range from *p* to *f*.
- Tpt. 1, 2**: Trumpets in Bb, playing a melodic line with a dynamic range from *mf* to *p*, marked *senza sord.*
- Tpt. 3**: Trumpet in C, playing a melodic line with a dynamic range from *mf* to *p*.
- Tbn. 1**: Tenor Trombone, playing a melodic line with a dynamic range from *f* to *p*.
- Tbn. 2**: Trombone, playing a melodic line with a dynamic range from *f* to *p*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with a dynamic range from *f* to *p*.
- Tba.**: Tuba, playing a melodic line with a dynamic range from *f* to *p*.
- Timp.**: Timpani, playing a melodic line with a dynamic range from *f* to *p*.
- Perc. 1, 2, 3**: Percussion, playing a melodic line with a dynamic range from *f* to *p*.
- Vln. I, II**: Violins, playing a melodic line with a dynamic range from *f* to *p*.
- Vla.**: Viola, playing a melodic line with a dynamic range from *f* to *p*.
- Vc.**: Violoncello, playing a melodic line with a dynamic range from *f* to *p*.
- Cb.**: Contrabass, playing a melodic line with a dynamic range from *f* to *p*.

This musical score is for the piece "Calendar - II. Spring into Summer - 6. June". It is a full orchestral score with the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with sixteenth-note patterns and slurs.
- Fl. 1, 2**: Flutes, playing a melodic line with triplets and sixteenth-note patterns.
- Ob. 1, 2**: Oboes, playing a melodic line with slurs and rests.
- C. A.**: Clarinet in A, playing a melodic line with slurs and rests.
- Cl. 1, 2**: Clarinets in Bb, playing a melodic line with triplets and sixteenth-note patterns.
- B. Cl.**: Bass Clarinet, playing a melodic line with slurs and rests.
- Bsn. 1, 2**: Bassoons, playing a melodic line with slurs and rests.
- Cbsn.**: Contrabassoon, playing a melodic line with slurs and rests.
- Hn. 1, 2**: Horns in F, playing a melodic line with slurs and rests.
- Hn. 3, 4**: Horns in C, playing a melodic line with slurs and rests.
- Tpt. 1, 2**: Trumpets in Bb, playing a melodic line with slurs and rests.
- Tpt. 3**: Trumpet in C, playing a melodic line with slurs and rests.
- Tbn. 1**: Trombone in Bb, playing a melodic line with slurs and rests.
- Tbn. 2**: Trombone in Bb, playing a melodic line with slurs and rests.
- B. Tbn.**: Trombone in Bb, playing a melodic line with slurs and rests.
- Tba.**: Tuba, playing a melodic line with slurs and rests.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1, 2, 3**: Percussion, playing various rhythmic patterns.
- Vln. I, II**: Violins, playing a melodic line with slurs and rests.
- Vla.**: Viola, playing a melodic line with slurs and rests.
- Vc.**: Violoncello, playing a melodic line with slurs and rests.
- Cb.**: Contrabass, playing a melodic line with slurs and rests.

The score is written in 4/4 time and features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). It includes complex rhythmic patterns such as triplets and sixteenth-note runs, as well as slurs and rests throughout the piece.

A

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1 & 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The score features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A section marked 'A' begins at measure 16. The woodwinds and brass play sustained notes with various articulations, while the percussion includes a complex rhythmic pattern in the third part.

A

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts feature a continuous sixteenth-note pattern. The Viola, Violoncello, and Contrabass parts play sustained notes with dynamic markings of *f* (forte) and *p* (piano). A section marked 'A' begins at measure 16.

This page of the musical score, page 81, features a variety of instruments and parts. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, and Contrabassoon. The brass section consists of Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombone 1, Trombone 2, Baritone Trombone, and Tuba. The percussion section includes Tam-tam, Percussion 1, Percussion 2, and Percussion 3. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with dynamic levels such as *f*, *p*, and *mf*. The woodwinds and strings play complex rhythmic patterns, often with sixteenth notes and triplets. The brass and percussion parts provide harmonic support and rhythmic accents. The Piccolo part features a melodic line with sixteenth notes. The Flutes and Clarinets play intricate patterns with sixteenth notes and triplets. The Oboes and Bassoons play sustained notes with some rhythmic movement. The Horns and Trumpets play sustained notes with some rhythmic movement. The Trombones and Baritone Trombone play sustained notes with some rhythmic movement. The Tuba plays a sustained note with some rhythmic movement. The Percussion parts include Tam-tam, Percussion 1, Percussion 2, and Percussion 3. The Violins play a rhythmic pattern with sixteenth notes. The Viola, Violoncello, and Contrabass play sustained notes with some rhythmic movement.

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 6. JUNE". It is a full orchestral score for measures 24 through 36. The score includes parts for the following instruments:

- Picc.** (Piccolo): Features sixteenth-note patterns with sixteenth rests.
- Fl. 1, 2** (Flutes): Similar sixteenth-note patterns with sixteenth rests.
- Ob. 1, 2** (Oboes): Similar sixteenth-note patterns with sixteenth rests.
- C. A.** (Clarinet in A): Sustained notes with dynamic markings *f* and *p*.
- Cl. 1, 2** (Clarinets): Similar sixteenth-note patterns with sixteenth rests.
- B. Cl.** (Bass Clarinet): Sustained notes with dynamic marking *f*.
- Bsn. 1, 2** (Bassoons): Sustained notes with dynamic marking *f*.
- Cbsn.** (Contrabassoon): Sustained notes with dynamic marking *f*.
- Hn. 1, 2** (Horns 1 & 2): Sustained notes with dynamic marking *p* and a second ending marked *a2*.
- Hn. 3, 4** (Horns 3 & 4): Sustained notes with dynamic marking *p* and a second ending marked *a2*.
- Tpt. 1, 2** (Trumpets 1 & 2): Sustained notes with dynamic markings *f* and *p*.
- Tpt. 3** (Trumpet 3): Sustained notes with dynamic markings *f* and *p*.
- Tbn. 1, 2** (Trombones 1 & 2): Sustained notes.
- B. Tbn.** (Baritone Trombone): Sustained notes.
- Tba.** (Tuba): Sustained notes.
- Timp.** (Timpani): Sustained notes with dynamic marking *f*.
- Perc. 1** (Percussion 1): Sustained notes with dynamic marking *f*.
- Perc. 2** (Percussion 2): Sustained notes with dynamic marking *f*.
- Perc. 3** (Percussion 3): Sustained notes.
- Vln. I** (Violin I): Sustained notes with dynamic marking *f*.
- Vln. II** (Violin II): Sustained notes with dynamic marking *f*.
- Vla.** (Viola): Sustained notes with dynamic marking *f*.
- Vc.** (Violoncello): Sustained notes with dynamic marking *f*.
- Cb.** (Cello): Sustained notes with dynamic marking *f*.

B

This page contains the musical score for the 83rd page of the work. It features a variety of instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fl. 1, 2), Oboes 1 & 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinets 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.).
- Brass:** Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Trombones 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score is divided into four measures. The woodwinds and brass sections have complex melodic lines with dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The strings play a rhythmic accompaniment, with the violins and cellos/basses having prominent parts. The percussion parts are relatively sparse, with Perc. 3 providing a steady accompaniment.

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 6. JUNE". It is a full orchestral score for a 4/4 time signature. The score is divided into two systems. The first system includes the Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in B-flat, Bass Clarinet, Bassoons 1 & 2, and Contrabass. The second system includes Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, and 3, Trombones 1 & 2, Tuba, Timpani, Percussion 1, 2, and 3, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of dynamics including *p*, *f*, *mf*, and *ff*. It includes complex rhythmic patterns such as triplets and sixteenth-note runs, particularly in the trumpet and percussion parts. The woodwinds play sustained melodic lines, while the brass and strings provide harmonic support and rhythmic drive. The percussion parts include snare drum, tom-toms, and cymbals. The string parts consist of rhythmic patterns in the violins and sustained harmonic lines in the violas, cellos, and contrabasses.

C

Picc. *p* *f* *p*

Fl. 1, 2 (a2) *p* *f* *p*

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

C. A. *p* *f* *p*

Cl. 1, 2 (a2) *p* *f* *p*

B. Cl. *p*

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

Cbsn. *p* *f* *p*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

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

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

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

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* *f* *f* *f* 4

C

Vln. I *p*

Vln. II *p*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p*

D

Woodwinds: Picc., Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba.

Brass: Tbn. 1, Tbn. 2, B. Tbn., Tba.

Percussion: Timp., Perc. 1, Perc. 2, Perc. 3.

Key signature: B-flat major (two flats).
Time signature: 3/4.
Tempo: Moderato.
Dynamics: *f*, *mf*, *p*.

D

Strings: Vln. I, Vln. II, Vla., Vc., Cb.

Key signature: B-flat major (two flats).
Time signature: 3/4.
Tempo: Moderato.
Dynamics: *f*, *mf*, *p*.

This page of the musical score, page 87, covers measures 43 through 46. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpet 3, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music begins at measure 43 with a Piccolo part and various woodwind and string entries. Measure 44 features a Piccolo part with sixteenth-note runs and woodwinds with sixteenth-note patterns. Measure 45 continues with Piccolo sixteenth-note runs and woodwinds with eighth-note patterns. Measure 46 concludes with Piccolo sixteenth-note runs and woodwinds with eighth-note patterns. Dynamics include *f*, *p*, and *mf*. The score includes various musical notations such as slurs, ties, and articulation marks.

This page of a musical score, numbered 88, is titled "CALENDAR - II. SPRING INTO SUMMER - 6. JUNE". It features a variety of instruments including Piccolo, Flutes (1 & 2), Oboes (1 & 2), Clarinet in A, Clarinets (1 & 2), Bass Clarinet, Bassoons (1 & 2), Contrabassoon, Horns (1 & 2, 3 & 4), Trumpets (1 & 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2, 3), Violins (I & II), Viola, Violoncello, and Contrabass. The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). It begins at measure 47. The woodwinds and strings play complex rhythmic patterns, often marked with sixteenth notes and slurs. The brass section provides harmonic support with sustained notes and dynamic markings such as *f* (forte) and *p* (piano). The percussion includes a prominent snare drum part with a consistent rhythmic pattern. The overall texture is dense and rhythmic, characteristic of a modern orchestral work.

E

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

C. A.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Tba. *f*

Timp.

Perc. 1

Perc. 2 *f*

Perc. 3 *f*

E

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

55

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *mf* *f* *p*

F

59

Picc. Fl. 1, 2 Ob. 1, 2 C. A. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

Detailed description: This block contains the woodwind and percussion staves for measures 59-62. The Piccolo (Picc.) and Flutes 1 & 2 (Fl. 1, 2) play a melodic line with sixteenth-note patterns, marked with a '6' (sixteenth notes) and a '6' (sixteenth notes). The Oboes (Ob. 1, 2) play a similar melodic line. The Clarinet in A (C. A.) plays a sustained note, marked with a 'p' (piano). The Clarinet in B-flat (Cl. 1, 2) plays a melodic line with sixteenth-note patterns, marked with a '6' and a '6'. The Bass Clarinet (B. Cl.) plays a melodic line with sixteenth-note patterns, marked with a 'f' (forte) and a 'mf' (mezzo-forte). The Bassoons (Bsn. 1, 2) and Contrabassoon (Cbsn.) play sustained notes, marked with a 'p'. The Horns (Hn. 1, 2 and Hn. 3, 4) play sustained notes, marked with a 'f' and a 'p'. The Trumpets (Tpt. 1, 2 and Tpt. 3) play sustained notes, marked with a 'f' and a 'p'. The Trombones (Tbn. 1, 2, B. Tbn., and Tba.) play sustained notes, marked with a 'mf'. The Timpani (Timp.) play a rhythmic pattern, marked with a 'f'. The Percussion (Perc. 1, 2, and Perc. 3) play various rhythmic patterns, marked with a 'f'.

F

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

Detailed description: This block contains the string staves for measures 59-62. The Violins I (Vln. I) and Violins II (Vln. II) play a melodic line with sixteenth-note patterns, marked with a 'mf' (mezzo-forte) and a 'p' (piano). The Viola (Vla.) plays a sustained note, marked with a 'f' and a 'p'. The Violoncello (Vc.) plays a sustained note, marked with a 'f' and a 'p'. The Contrabass (Cb.) plays a sustained note, marked with a 'f' and a 'p'.

63

Picc.

Fl. 1, 2

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

C. A.

Cl. 1, 2
1. Solo
f

B. Cl.
mf *f* 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2
mf 4

B. Tbn.

Tba.
mf *p* *mf* *p* *mf* *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I
sim.

Vln. II
sim.

Vla.
sim.

Vc.
sim.

Cb.
mf *p* *mf* *p* *mf* *p*

G

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

mf *f* *p* *p* *mf*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

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

Perc. 1

Perc. 2

Perc. 3

mf *f* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mf* *p* *mf* *loco*

I

80

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f*

I

84

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

88

Picc. *f* 6 6 6 6 6 6 6 6

Fl. 1, 2 *f* 3 3 3 3 3 3 3 3

Ob. 1, 2

C. A. *mf* *f*

Cl. 1, 2 *f* 3 3 3 3 3 3 3 3

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *a2* *p*

Hn. 3, 4 *p*

Tpt. 1, 2 *a2* *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

J

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *f* non div.

Cb.

92

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *p* *sfz*

K

Musical score for woodwinds and percussion, measures 97-100. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Cor Anglais (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The score features various dynamics such as *p*, *f*, and *ff*, and includes articulation marks like accents and slurs. A key signature change to two flats is indicated at measure 99. A box labeled 'K' is present above the Piccolo staff at measure 97.

K

Musical score for strings, measures 97-100. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f* and *ff*, and includes articulation marks like accents and slurs. A key signature change to two flats is indicated at measure 99. A box labeled 'K' is present above the Violin I staff at measure 97.

101

The musical score is divided into several systems. The Piccolo part features a complex rhythmic pattern of sixteenth notes, starting with a forte (*ff*) dynamic and marked with accents. The woodwind section (Flutes, Oboes, Cor Anglais, Clarinets) has rests with a '4' indicating a four-measure rest. The Bass Clarinet, Bassoons, and Contrabassoon parts have a dynamic shift from *ff* to *p*. The Horns, Trumpets, Trombones, and Tuba parts have a dynamic shift from *ff* to *fff*. The Percussion parts include a triplet in the Timpani and various rhythmic patterns. The string section (Violins, Viola, Violoncello, Contrabass) has a dynamic shift from *ff* to *p*. The score concludes with a *damp* instruction for Percussion 1.

CALENDAR
ACT II: SPRING INTO SUMMER
7. JULY

Eric Shanfield

A

$\text{♩} = 120$

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B \flat

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B \flat

Trumpet 3 in B \flat

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Snare Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

A

$\text{♩} = 120$

\flat

6

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 B

Picc. $p \llcorner f$ $p \llcorner f$

Fl. 1, 2 $p \llcorner f$ $p \llcorner f$

Ob. 1, 2 $p \llcorner f$ $p \llcorner f$

C. A.

Cl. 1, 2 $p \llcorner f$ $p \llcorner f$

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 f p

Tpt. 3 f p

Tbn. 1 f p f p f

Tbn. 2 f p f p f

B. Tbn. f p f p f

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 $p \llcorner f$ $p \llcorner f$

Vln. I f p f

Vln. II f p f

Vla. f p f

Vc. p f p f

Cb. p f p f

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 7. JULY". It is a full orchestral score with the following instruments and parts:

- Picc.** (Piccolo): Part 1, starting at measure 16. Dynamics: *p* < *f*, *p* < *f*.
- Fl. 1, 2** (Flutes): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Ob. 1, 2** (Oboes): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- C. A.** (Cor Anglais): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Cl. 1, 2** (Clarinets): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- B. Cl.** (Bass Clarinet): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Bsn. 1, 2** (Bassoons): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Cbsn.** (Contrabassoon): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Hn. 1, 2** (Horns): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Hn. 3, 4** (Horns): Part 3, 4. Dynamics: *p* < *f*, *p* < *f*.
- Tpt. 1, 2** (Trumpets): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Tpt. 3** (Trumpet): Part 3. Dynamics: *p* < *f*, *p* < *f*.
- Tbn. 1, 2** (Trombones): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- B. Tbn.** (Baritone Trombone): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Tba.** (Tuba): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Timp.** (Timpani): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Perc. 1** (Percussion 1): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Perc. 2** (Percussion 2): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Perc. 3** (Percussion 3): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Vln. I** (Violins I): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Vln. II** (Violins II): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Vla.** (Viola): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Vc.** (Violoncello): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.
- Cb.** (Cello): Part 1, 2. Dynamics: *p* < *f*, *p* < *f*.

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 7. JULY". It is a full orchestral score for a 70-minute work. The score is divided into two systems, with the second system starting at measure 20. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for the following instruments:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- C. A. (Cor Anglais)
- Cl. 1, 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. 1, 2 (Bassoons)
- Cbsn. (Contrabassoon)
- Hn. 1, 2 (Horns)
- Hn. 3, 4 (Horns)
- Tpt. 1, 2 (Trumpets)
- Tpt. 3 (Trumpet)
- Tbn. 1 (Trombone)
- Tbn. 2 (Trombone)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score features various musical notations, including dynamics such as *p* (piano) and *f* (forte), articulation marks like accents and slurs, and performance instructions such as "1." and "2." for first and second endings. A section marked with a box containing the letter "C" begins at measure 20. The percussion parts include complex rhythmic patterns, particularly in Perc. 3, which features a driving eighth-note accompaniment.

24

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Picc. *f*

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *p* *f*

Cbsn. *p* *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f*

Tpt. 3 *f*

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

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

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

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *p* *f*

Cb. *p* *f*

D

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

C. A.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 2 *fp*

Hn. 3, 4 *fp*

Tpt. 1, 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p*

Cb. *p*

D

p *espress.*

p *espress.*

p *espress.*

p *espress.*

p *espress.*

35

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

E

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

52

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

C. A. *f*

Cl. 1, 2 *f*

B. Cl. *p* *f*

Bsn. 1, 2 -

Cbsn. -

Hn. 1, 2 -

Hn. 3, 4 -

Tpt. 1, 2 -

Tpt. 3 -

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

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

B. Tbn. -

Tba. -

Timp. *f*

Perc. 1 -

Perc. 2 -

Perc. 3 -

F

Vln. I *p* *mf* *p* *f* 4

Vln. II 8 *p* *f* 4

Vla. 8 *p* *f* 4

Vc. *p* *f* div.

Cb. *p* *f*

G

59

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

senza sord.

65

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

C. A. *f* *p*

Cl. 1, 2 *f* *p* *a2* *p* *f* *p*

B. Cl. *p* *f* *p*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *a2* *p* *f* *p*

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

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

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

Vln. II *div.* *f* *p* *unis.* *p* *f* *p*

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

Vc.

Cb.

H

71

Picc. Fl. 1, 2 Ob. 1, 2 C. A. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

Detailed description: This block contains the musical notation for measures 71 through 74 for a variety of instruments. The Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon are all marked with a whole rest throughout these measures. The Bass Clarinet and Bassoon parts feature a melodic line starting in measure 71, marked with a forte (*f*) dynamic. The Horns 1 & 2 and Horns 3 & 4 have melodic lines in measures 71 and 72, with a piano (*p*) dynamic in measure 73. The Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, and Tuba parts have rhythmic accompaniment. The Percussion parts (1, 2, and 3) are marked with whole rests.

H

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

Detailed description: This block contains the musical notation for measures 71 through 74 for string instruments. The Violin I and Violin II parts are marked with whole rests. The Viola part is also marked with whole rests. The Violoncello (Vc.) part features a rhythmic accompaniment of sixteenth notes, marked with a forte (*f*) dynamic. The Contrabass (Cb.) part has a melodic line in measures 71 and 72, with a piano (*p*) dynamic in measure 73.

77 **I**

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Ob. 1, 2 *p* *f*

C. A. *p* *f*

Cl. 1, 2 *p* *f*

B. Cl. *p* *f*

Bsn. 1, 2 *p* *f*

Cbsn. *p* *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *p* *f*

Tpt. 3 *p* *f*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *f*

Perc. 1

Perc. 2 *p* *f*

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

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

J

81

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glockenspiel

p, *f*

85

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score is for the piece "CALENDAR - II. SPRING INTO SUMMER - 7. JULY". It is a full orchestral score for measures 88 through 90. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three measures, with measure numbers 88, 89, and 90 indicated at the beginning of each staff. The instruments are listed on the left side of the score: Picc., Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tpt. 3, Tbn. 1, 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like accents and slurs. The woodwind and string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and triplets. The brass parts are primarily sustained notes with some rhythmic movement. The percussion parts include a variety of rhythmic patterns, including a prominent bass drum pattern in Perc. 3. The overall texture is dense and dynamic, with a strong emphasis on rhythmic complexity and tonal contrast.

K

91

Picc. *p*

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

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

Cbsn. *p* *f* *p* *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *p* *f*

Tpt. 3 *p* *f*

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

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

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

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 4

K

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

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

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

94

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for 'CALENDAR - II. SPRING INTO SUMMER - 7. JULY', page 121. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics like *p*, *f*, and *mf*, and includes a section starting at measure 97.

100

This musical score page, numbered 100, is for the piece 'CALENDAR - II. SPRING INTO SUMMER - 7. JULY'. It features a full orchestral arrangement with the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1 & 2 (Fl. 1, 2), Oboes 1 & 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinets 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.).
- Brass:** Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), Trumpets 1 & 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures. The first measure shows the initial entry of the woodwinds with sixteenth-note patterns and triplets. The second measure continues these patterns. The third measure features a dynamic shift from *p* to *ff* for the woodwinds and strings, with the brass section playing sustained notes. The fourth measure concludes the section with a final *ff* dynamic. The percussion parts are mostly silent, with some rhythmic accents in the later measures.

CALENDAR

ACT II: SPRING INTO SUMMER
8. AUGUST

Eric Shanfield

$\text{♩} = 104$ **3x**

Instrument list and dynamics:

- Piccolo: -
- Flute 1, 2: -
- Oboe 1, 2: -
- Cor Anglais: -
- Clarinet 1, 2 in Bb: *f*
- Bass Clarinet in Bb: -
- Bassoon 1, 2: *f*
- Contrabassoon: *p*
- Horn 1, 2 in F: *f*
- Horn 3, 4 in F: *f*
- Trumpet 1, 2 in Bb: *p*
- Trumpet 3 in Bb: *p*
- Tenor Trombone 1: *p*
- Tenor Trombone 2: *p*
- Bass Trombone: *p*
- Tuba: *p*
- Timpani: *f* 3
- Percussion 1: -
- Percussion 2: *p* (Bass Drum)
- Percussion 3: *mf* (Snare Drum), *f*
- Violin I: *f*, *sim.*
- Violin II: *f*, *sim.*
- Viola: *f*, *sim.*
- Violoncello: *f*, *sim.*
- Contrabass: *p*, *sim.*

A

This musical score is for a symphony orchestra, specifically for the second movement of 'Calendar - II. Spring into Summer' by August. The score is divided into two systems, each starting with a section marker 'A'. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Baritone Trombone, and Tuba), percussion (Tympani, Percussion 1, 2, and 3), and strings (Violins I, Violins II, Viola, Violoncello, and Contrabass). The second system includes Violins I, Violins II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), along with articulation marks like accents and slurs. The woodwinds and brass sections play sustained notes with some rhythmic patterns, while the percussion and strings provide a steady accompaniment. The string section plays a melodic line with sustained notes and some rhythmic patterns.

B

11

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.

p *f* *p*

Detailed description: This section of the score covers measures 11 through 15. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Saxophones 1 and 2, and Cello/Double Bass. The woodwinds feature melodic lines with slurs and dynamic markings of *p* and *f*. The strings play sustained chords with long slurs.

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

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

Detailed description: This section covers measures 16 through 20. It includes parts for Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Tuba, and Timpani. The brass instruments play rhythmic patterns and melodic lines with dynamic markings of *p* and *f*. The timpani has a specific rhythmic pattern with a triplet.

Perc. 1
Perc. 2
Perc. 3

mf *f*

Detailed description: This section covers measures 21 through 25. It includes parts for three different percussion instruments. Percussion 1 and 2 have sparse rhythmic patterns, while Percussion 3 plays a steady rhythmic accompaniment with dynamic markings of *mf* and *f*.

B

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

Detailed description: This section covers measures 26 through 30. It includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The strings play sustained chords and melodic lines with long slurs.

C

Picc. *f* *p*

Fl. 1, 2 *f* *p*

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

C. A. *p* *f* *p*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

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

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

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

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

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

Timp. *3*

Perc. 1

Perc. 2

Perc. 3 *mf* *f*

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

24

Picc. *f* *p*

Fl. 1, 2 *f* *p*

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

C. A. *p* *f* *p*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

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

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

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

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

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

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

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

Timp. *mf* *f*

Perc. 1

Perc. 2

Perc. 3 *mf* *f*

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

30

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf \leftarrow *f*

Soli

p *f* *ff*

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

44 **F**

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The Piccolo (Picc.) and Flutes (Fl. 1, 2) have rests. Oboes (Ob. 1, 2) play a melodic line with slurs and accents. Clarinet in A (C. A.) plays a rhythmic eighth-note pattern. Clarinets in Bb (Cl. 1, 2) and Bass Clarinet (B. Cl.) play sixteenth-note patterns with fingerings (6) indicated. Bassoons (Bsn. 1, 2) and Contrabassoon (Cbsn.) play sustained notes with slurs.

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

Detailed description: This block contains the musical notation for horns, trumpets, and trombones. Horns 1 and 2 (Hn. 1, 2) and Horns 3 and 4 (Hn. 3, 4) play melodic lines with accents (a2). Trumpets 1 and 2 (Tpt. 1, 2) and Trumpet 3 (Tpt. 3) have rests. Trombones 1 and 2 (Tbn. 1, 2) play sustained notes with dynamics *p* and *f* indicated. Baritone Trombone (B. Tbn.) and Tuba (Tba.) have rests. Timpani (Timp.) plays a sustained note with dynamic *f*.

Perc. 1
Perc. 2
Perc. 3

Detailed description: This block contains the musical notation for three percussion parts (Perc. 1, Perc. 2, Perc. 3), all of which are currently silent.

F

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

Detailed description: This block contains the musical notation for string instruments. Violins I (Vln. I) and Violins II (Vln. II) play melodic lines with slurs and accents (sim.). Viola (Vla.) plays a melodic line with slurs and accents (sim.). Violoncello (Vc.) and Contrabass (Cb.) play sustained notes with slurs.

G

Picc. *p* *f*

Fl. 1, 2 *p* *f*

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

C. A. *p* *f* *p* *p*

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

B. Cl. *p* *f* *p* *p*

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

Cbsn. *p* *f* *p* *p*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tpt. 1 con sord. *fp* *fp* *fp* *fp* *fp*

Tpt. 2 con sord. *fp* *fp* *fp* *fp* *fp*

Tpt. 3 con sord. *fp* *fp* *fp* *fp* *fp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

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

Timp. *f*

Perc. 1 Glockenspiel *f*

Perc. 2

Perc. 3

G

Vln. I *p* *sim.*

Vln. II *p* *sim.*

Vla. *p* *sim.*

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

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

H

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The score features various dynamics such as *p*, *f*, *mf*, and *fz*, and includes performance markings like *4* and *a2*. The woodwinds and brass sections play melodic lines with some slurs and accents, while the percussion section provides rhythmic accompaniment.

H

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f* and *p*, and includes performance markings like *4* and *div.* (divisi). The strings play melodic lines with some slurs and accents, providing a harmonic and rhythmic foundation for the ensemble.

I

60

Picc. *p* *f* *p* *f*

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

Ob. 1, 2 *f*

C. A. *p* *f* *p* *f*

Cl. 1, 2 *p* *f*

B. Cl. *p* *f* *p* *f*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p* *f sub.* *p*

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

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

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

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

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

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

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

Tba. *f* *p*

Timp.

Perc. 1 *p* *f*

Perc. 2 *f* *f*

Perc. 3 *mf* *f*

Vln. I 4

Vln. II 4

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

Vc. *p* *f* *p* *f*
unis. *div.* *unis.*

Cb. *f* *p* *f*

This page of a musical score, numbered 135, is for the piece 'Calendar - II. Spring into Summer - 8. August'. The score is written for a full symphony orchestra and includes a Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Cor Anglais (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), and three Percussion parts (Perc. 1, 2, 3). The score is divided into four measures. The first two measures are marked with a dynamic of *p* (piano) and *f* (forte). The third measure is marked with a dynamic of *f* and *p*. The fourth measure is marked with a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. The Piccolo and Flutes 1 and 2 play a melodic line in the first two measures, while the Oboes and Cor Anglais play a similar line in the third and fourth measures. The Clarinets 1 and 2 play a harmonic accompaniment. The Bass Clarinet and Bassoons 1 and 2 play a melodic line in the third and fourth measures. The Trumpets 1 and 2, Trumpet 3, Trombones 1 and 2, Baritone Trombone, and Tuba play a rhythmic accompaniment. The Timpani play a rhythmic accompaniment. The Percussion 1, 2, and 3 play a rhythmic accompaniment. The Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.) play a melodic line.

This page contains the musical score for measures 70 through 73. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo flute, playing a melodic line with dynamics *p* and *f*.
- Fl. 1, 2**: Flutes 1 and 2, playing a similar melodic line with dynamics *p* and *f*.
- Ob. 1, 2**: Oboes 1 and 2, playing a melodic line with dynamics *p* and *f*.
- C. A.**: Cor Anglais, playing a melodic line with dynamics *p* and *f*.
- Cl. 1, 2**: Clarinets 1 and 2, playing a melodic line with dynamics *p* and *f*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *f* and *p*.
- Bsn. 1, 2**: Bassoons 1 and 2, playing a melodic line with dynamics *p* and *f*.
- Cbsn.**: Contrabassoon, playing a melodic line with dynamics *p* and *f*.
- Hn. 1, 2**: Horns 1 and 2, playing a melodic line with dynamics *p* and *f*.
- Hn. 3, 4**: Horns 3 and 4, playing a melodic line with dynamics *p* and *f*.
- Tpt. 1, 2**: Trumpets 1 and 2, playing a rhythmic pattern with dynamics *p* and *f*.
- Tpt. 3**: Trumpet 3, playing a rhythmic pattern with dynamics *p* and *f*.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line with dynamics *f* and *p*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *f* and *p*.
- Tba.**: Tuba, playing a melodic line with dynamics *p* and *f*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *f* and *p*.
- Perc. 1**: Percussion 1, playing a rhythmic pattern with dynamics *mf* and *f*.
- Perc. 2**: Percussion 2, playing a rhythmic pattern with dynamics *mf* and *f*.
- Perc. 3**: Percussion 3, playing a rhythmic pattern with dynamics *mf* and *f*.
- Vln. I**: Violin I, playing a melodic line with dynamics *p* and *f*.
- Vln. II**: Violin II, playing a melodic line with dynamics *p* and *f*.
- Vla.**: Viola, playing a melodic line with dynamics *p* and *f*.
- Vc.**: Violoncello, playing a melodic line with dynamics *p* and *f*.
- Cb.**: Contrabass, playing a melodic line with dynamics *p* and *f*.

The score includes various musical notations such as dynamics (*p*, *f*, *mf*), articulation marks, and performance instructions. A section marked with a 'J' in a box begins at measure 71. The percussion parts include specific rhythmic patterns and dynamic markings.

K

This page contains the musical score for measures 78 through 81. The score is divided into two systems. The first system includes the woodwinds, brass, and percussion. The second system includes the strings. A key signature change to two flats (B-flat and E-flat) occurs at the beginning of measure 79, indicated by a box with the letter 'K'. The score features various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, and Trumpets) play melodic and rhythmic lines. The brass (Trumpets, Trombones, and Tuba) provide harmonic support and rhythmic patterns. The percussion (Percussion 1, 2, and 3) includes snare drum, tom-toms, and cymbals. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play sustained harmonic lines. The score is written in a standard orchestral format with multiple staves for each instrument.

83

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2 Soli

Soli

f

ff

p

mf

ff

4

1.

3

3

4

4

L **3x**

88 ^{2.}

Picc.

Fl. 1, 2 flz. (al fine)
ben p

Ob. 1, 2

C. A.

Cl. 1, 2 *ben p*

B. Cl.

Bsn. 1, 2 *ben p*

Cbsn.

Hn. 1, 2 *ben p*

Hn. 3, 4 *ben p*

Tpt. 1, 2 *p*

Tpt. 1

Tpt. 2

Tpt. 3 *p*

Tbn. 1, 2 *ff* *p*

Tbn. 1

Tbn. 2

B. Tbn. *ff* *p*

Tba.

Timp.

Perc. 1

Perc. 2 *p* *mp*

Perc. 3 *mf* *p* *f* *p* *ppp*

L **3x**

^{2.}

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

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

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

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

Cb. *p*
div. a4 sul pont. non vib.

CALENDAR

ACT III

FALL INTO WINTER



ERIC SHANFIELD

ACT III: FALL INTO WINTER

SEPTEMBER

Thus harvest ends its busy reign,
And leaves the fields their peace again...

OCTOBER

Nature now spreads around, in dreary hue,
A pall to cover all that summer knew...

NOVEMBER

The landscape sleeps in mist from morn till noon;
And, if the sun looks through, 'tis with a face
Beamless and pale and round, as if the moon,
When done the journey of her nightly race,
Had found him sleeping, and supplied his place.

DECEMBER

Thou day of happy sound and mirth,
That long with childish memory stays,
How blest around the cottage hearth
I met thee in my younger days!

CALENDAR
ACT III: FALL INTO WINTER
9. SEPTEMBER

Eric Shanfield

♩ = 120

ff *Soli* *a2 Soli*

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in Bb

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1 in Bb *ff*

Trumpet 2 in Bb *ff*

Trumpet 3 in D *ff*

Tenor Trombone 1 *ff*

Tenor Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff* *Soli*

Timpani *ff* *Hard mallets*

Percussion 1 *ff* *Cymbals (clashed) damp* *damp*

Percussion 2 *ff* *Whip*

Percussion 3 *ff* *Xylophone Soli*

Violin I *p* *ff*

Violin II *p* *ff*

Viola *p* *ff*

Violoncello *p* *ff* *div. a4* *arco div. a4* *unis.*

Contrabass *ff* *pizz.* *arco div. a4* *unis. pizz.* *p*

This musical score is for the piece "Calendar - III. Fall into Winter - 9. September". It is a full orchestral score with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinet in Bb (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.).
- Brass:** Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (D) (Tpt. 3 (D)), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 3/4 time and features a complex rhythmic structure with frequent changes in meter (4/4, 3/4, 2/4, 3/2, 4/2). It includes various dynamics such as *p* (piano), *ff* (fortissimo), and *ff* (fortissimo) with accents. Performance instructions include *a2* (second octave), *damp* (damped), *unis.* (unison), *div. a4* (divisi), *arco div. a4* (arco divisi), and *unis. pizz.* (unison pizzicato).

A

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff* 1. Solo *p espress.* *f* *p*

C. A. *ff* Solo *p espress.* *f* *p* *p* *f*

Cl. 1, 2 *ff*

B. Cl. *ff* flz., overblow for partials at the accent [to rehearsal B] *p* *f* *p* *f* *p*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *p* hand gliss.

Hn. 3, 4 *p* hand gliss.

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *ff*

Timp.

Perc. 1 *damp* To Hi-hat *Hi-hat* *p*

Perc. 2

Perc. 3 To B. D.

A

Vln. I *ff* *p* *f* *p* molto sul pont.

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

Vla. *ff* *p*

Vc. *ff* *p* *ff* *p* *f* *p* *f* *p* *f* *p* unis. col legno

Cb. *ff* *p* *ff* *p* *f* *p* *f* *p* *f* *p* unis. col legno (non div.)

B

23

Picc.

Fl. 1, 2

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

C. A.
p *p* *f* *p*

Cl. 1, 2

B. Cl.
f *p* *f* *p* *f*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4
ff

Tpt. 1
ff 3

Tpt. 2
ff 3

Tpt. 3 (D)
ff 3

Tbn. 1
p *ff*

Tbn. 2
p *ff*

B. Tbn.
p *ff*

Tba.

Perc. 1
+ 4

Perc. 2
ff

Perc. 3

To Whist. Whistle

B

Vln. I
p *f* *p*

Vln. II
2 3

Vla.
8

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

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

30

Picc. *ff*

Fl. 1, 2 *p* *ff* *p*

Ob. 1, 2 *p* *ff* *p*

C. A. *p* *ff* *p*

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

B. Cl. norm. *ff*

Bsn. 1, 2 a2 *ff*

Cbsn. *ff*

Hn. 1, 2 a2 3 3

Hn. 3, 4 a2 3 3

Tpt. 1 3

Tpt. 2 3

Tpt. 3 (D) 3

Tbn. 1, 2 a2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. Normal mallets *p* *ff* *p*

Perc. 1 *ff*

Perc. 2

Perc. 3 Bass Drum *ff* *p* *ff* *ff* *p*

Vln. I (molto sul pont.) *p* *ff* *p* *ff* *p* *ff* *p*

Vln. II molto sul pont. *p* *ff* *p* *ff* *p* *ff* *p*

Vla. molto sul pont. *p* *ff* *p* *ff* *p* *ff* *p*

Vc. arco molto sul pont. *p* *ff* *p* *ff* *p* *ff* *p*

Cb. pizz. *ff*

This page contains the musical score for the orchestral instruments of the piece "Calendar - III. Fall into Winter - 9. September". The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- C. A.** (Clarinet in A)
- Cl. 1, 2** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1, 2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Hn. 1, 2** (Horns in A2)
- Hn. 3, 4** (Horns in A2)
- Tpt. 1, 2** (Trumpets)
- Tpt. 1** (Trumpet)
- Tpt. 2** (Trumpet)
- Tpt. 3 (D)** (Trumpet in D)
- Tbn. 1, 2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc. 1** (Percussion)
- Perc. 2** (Percussion)
- Perc. 3** (Percussion)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Cello)

The score is divided into four measures. The first measure starts at measure 37. The key signature is one flat (B-flat major / F minor). The time signature is 2/4. The score includes various dynamics such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs. The percussion parts include specific instructions like "To S. D." and "To Hi-hat". The string parts include instructions for "unis." (unison) and "div." (divisi).

44 **C**

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

C. A. *ff*

Cl. 1, 2 *ff*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2

Tpt. 3 (D) *ff* Solo

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *p* *ff*

Perc. 1

Perc. 2

Perc. 3 *p* *ff* 4

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

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff* (molto sul pont.)

Cb. *ff* arco molto sul pont. div.

51

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

C. A. *p*

Cl. 1, 2 *p*

B. Cl. *p* *f* (5)

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

Cbsn. *p* *f*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2 *p*

Tpt. 3 (D) *p*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p*

Vln. I *p* unis. norm.

Vln. II *p* unis. norm. (6)

Vla. *p* unis. norm.

Vc. *p* unis. norm.

Cb. *p* unis. norm.

59

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

p *f*

5

6

(1.)

3

4

E

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 3

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 (D) *f*

Tbn. 1, 2 *p* *f*

B. Tbn. *p* *f*

Tba. *f* *p*

Timp. *f* *p*

Perc. 1 *f*

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

Perc. 3 *f*

Vln. I *f* div

Vln. II *f*

Vla. *f*

Vc. *f* div

Cb. *f*

85

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 3

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

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

To Xyl.

G

This page contains a musical score for a symphony orchestra, starting at measure 91. The score is divided into three systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon), brass (Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3 in D, Trombones 1 & 2, Baritone Trombone, Tuba), percussion (Tympani, Percussion 1, Percussion 3), and strings (Violins I & II, Viola, Violoncello, Contrabass). The second system continues the woodwind and brass parts, with dynamic markings such as *f*, *p*, and *ben f*. The third system features the string section, with a solo for the Violoncello marked *ben f* and *gli altri* (the others) playing sustained notes. A section marker 'G' is present at the beginning of the first system and above the Violin I staff in the third system.

H

97

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

p *f*

p *f*

stagger breathing as necessary

stagger breathing as necessary

p

p

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

a2

a2

Perc. 1

Perc. 3

Perc. 3

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *p* *f*

p *p* *f*

p *p*

I

105

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3 (D)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 3

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hard mallets

Xylophone

unis.

pizz.

This page contains the musical score for the third movement of 'Calendar - III. Fall into Winter - 9. September'. The score is written for a full orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- C. A.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Tpt. 3 (D)
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 3
- Perc. 3
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is in 2/4 time and features a variety of musical notations, including dynamics (ff, p), articulation (div. a3, unis.), and performance instructions (arco div. a3, unis. pizz.). The piece is marked with a tempo of 114.

K

128

Picc. *ff* Soli

Fl. 1, 2 *ff* Soli a2

Ob. 1, 2 *ff* Soli a2

C. A. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff* a2

Hn. 3, 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 (D) *ff*

Tbn. 1 *ff* senza sord.

Tbn. 2 *ff* senza sord.

B. Tbn. *ff* senza sord.

Tba. *ff* Soli

Timp. *ff* Hard mallets

Perc. 1 *ff*

Perc. 3 *ff* *p*

Perc. 3 *ff* Soli

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

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

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

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

Cb. *p* unis. *ff* pizz. *ff*

K

Detailed description of the musical score: This page contains the musical score for the 162nd measure of 'Calendar - III. Fall into Winter - 9. September'. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3 (D), Trombones 1, 2, and Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 3, Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a variety of dynamics including piano (p), forte (f), fortissimo (ff), and sforzando (sf). It includes articulation marks like accents and slurs, and performance instructions such as 'Soli', 'Soli a2', 'senza sord.', 'Hard mallets', 'norm.', 'pizz.', and 'unis.'. A rehearsal mark 'K' is placed above the staff for the Piccolo and Violins I/II. The page number '128' is in the top left corner.

135

This page contains the musical score for the 135th measure of the piece 'Calendar - III. Fall into Winter - 9. September'. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- C. A.** (Clarinet in A)
- Cl. 1, 2** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1, 2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Hn. 1, 2** (Horns)
- Hn. 3, 4** (Horns)
- Tpt. 1** (Trumpet)
- Tpt. 2** (Trumpet)
- Tpt. 3 (D)** (Trumpet in D)
- Tbn. 1** (Tuba)
- Tbn. 2** (Tuba)
- B. Tbn.** (Baritone Tuba)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc. 1** (Percussion)
- Perc. 3** (Percussion)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score features various musical notations including dynamics (*p*, *ff*), articulation (*div. a3*, *unis.*, *unis. pizz.*), and performance instructions (*div. a6 non vib.*). The piece is in 4/4 time and consists of 16 measures on this page.

This page contains the musical score for measures 142 through 147. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 142-147.
- Fl. 1, 2**: Flute 1 and 2, measures 142-147.
- Ob. 1, 2**: Oboe 1 and 2, measures 142-147.
- C. A.**: Clarinet in A, measures 142-147.
- Cl. 1, 2**: Clarinet 1 and 2, measures 142-147.
- B. Cl.**: Bass Clarinet, measures 142-147.
- Bsn. 1, 2**: Bassoon 1 and 2, measures 142-147.
- Cbsn.**: Contrabassoon, measures 142-147.
- Hn. 1, 2**: Horn 1 and 2, measures 142-147.
- Hn. 3, 4**: Horn 3 and 4, measures 142-147.
- Tpt. 1, 2**: Trumpet 1 and 2, measures 142-147.
- Tpt. 3 (D)**: Trumpet 3 (D), measures 142-147.
- Tbn. 1, 2**: Trombone 1 and 2, measures 142-147.
- B. Tbn.**: Baritone Trombone, measures 142-147.
- Tba.**: Tuba, measures 142-147.
- Timp.**: Timpani, measures 142-147.
- Perc. 1**: Percussion 1, measures 142-147.
- Perc. 3**: Percussion 3, measures 142-147.
- Perc. 3**: Percussion 3 (string), measures 142-147.
- Vln. I**: Violin I, measures 142-147.
- Vln. II**: Violin II, measures 142-147.
- Vla.**: Viola, measures 142-147.
- Vc.**: Violoncello, measures 142-147.
- Cb.**: Contrabasso, measures 142-147.

Key performance instructions include *ff* (fortissimo), *p* (piano), *fff* (fortississimo), *div. a3* (divisi a 3), *unis. pizz.* (unison pizzicato), and *div. a6 non vib.* (divisi a 6 non vibrato). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings that change frequently throughout the measures.

CALENDAR
ACT III: FALL INTO WINTER
10. OCTOBER

Eric Shanfield

$\text{♩} = 104$

Piccolo
Flute 1, 2
Oboe 1, 2
Cor Anglais
Clarinet 1, 2 in B \flat
Bass Clarinet in B \flat
Bassoon 1, 2
Contrabassoon
Horn 1, 2 in F
Horn 3, 4 in F
Trumpet 1 in B \flat
Trumpet 2 in B \flat
Trumpet 3 in B \flat
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1 (Xylophone)
Percussion 2
Percussion 3 (Bass Drum)
Violin I
Violin II
Viola
Violoncello
Contrabass

$\text{♩} = 104$

A

The musical score is divided into two systems, both labeled with a boxed 'A'. The first system includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinet in A, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2), Contrabassoon, Horns (1, 2 and 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, and Percussion (1, 2, 3). The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score features complex rhythmic patterns, dynamic markings (f, p), and articulation marks. The key signature changes from one sharp (F#) to two flats (Bb) during the first system. The second system continues with a key signature of two flats. The percussion parts include various rhythmic patterns and a triplet in the Timpani part.

13

Picc. *p* *f* *p* *f*

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

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

C. A. *p* *f* *p* *f*

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

B. Cl. *p* *f* *p*

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

Cbsn. *f* *p* *f* *p*

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

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

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

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

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

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

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

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

Tba. *ff* *f* *p*

Timp. *f* *f* *3*

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

Perc. 2

Perc. 3 *f*

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

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

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

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

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

senza sord.

Solo

B **C**

Picc. *p* *f* *p* *f* *p*

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

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

C. A. *p* *f* *p* *f* *p*

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

B. Cl. *f* *p* *f* *p* *p*

Bsn. 1, 2 *f* *p* *f* *p* *p* *a2*

Cbsn. *f* *p* *f* *p* *p*

Hn. 1, 2 *a2 cuivré* *f*

Hn. 3, 4 *a2 cuivré* *f*

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

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

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

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

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

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

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

Timp. *f* *p* *f* *p* *3*

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

Perc. 2 *Glockenspiel* *p*

Perc. 3 *f*

Vln. I *p* *f* *p* *f* *p* **B** **C**

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

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

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

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

D

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.). The second system includes Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes three parts: Perc. 1, Perc. 2, and Perc. 3. The score is in 4/4 time and features a key signature of one flat. The dynamic marking *mp* is used throughout. A section marked 'D' begins at measure 23. The woodwinds and percussion parts are active, while the brass and strings are silent.

D

Musical score for strings. The score is divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The second system includes Contrabass (Cb.). The score is in 4/4 time and features a key signature of one flat. The dynamic marking *mp* is used throughout. A section marked 'D' begins at measure 23. The string parts are active, while the woodwinds and percussion are silent.

This page contains the musical score for the orchestral instruments of the piece "Calendar - III. Fall into Winter - 10. October". The score is divided into two systems, each starting with a rehearsal mark 'E'.

System 1 (Measures 28-31):

- Picc.**: Melodic line with sixteenth-note patterns and a sixteenth-note triplet at the end.
- Fl. 1, 2**: Melodic line with sixteenth-note patterns and a sixteenth-note triplet at the end.
- Ob. 1, 2**: Melodic line with sixteenth-note patterns and a sixteenth-note triplet at the end.
- C. A.**: Melodic line with sixteenth-note patterns and a sixteenth-note triplet at the end.
- Cl. 1, 2**: Melodic line with sixteenth-note patterns and a sixteenth-note triplet at the end.
- B. Cl.**: Bassoon line with eighth-note patterns.
- Bsn. 1, 2**: Bassoon line with eighth-note patterns.
- Cbsn.**: Contrabassoon line with eighth-note patterns.
- Hn. 1, 2**: Horns 1 and 2: Rest.
- Hn. 3, 4**: Horns 3 and 4: Rest.
- Tpt. 1, 2**: Trumpets 1 and 2: Rest.
- Tpt. 3**: Trumpet 3: Rest.
- Tbn. 1, 2**: Trombones 1 and 2: Rest.
- B. Tbn.**: Bass Trombone: Rest.
- Tba.**: Tuba: Rest.
- Timp.**: Timpani: Rest.
- Perc. 1**: Percussion 1: Melodic line with eighth-note patterns.
- Perc. 2**: Percussion 2: Melodic line with eighth-note patterns.
- Perc. 3**: Percussion 3: Rest.

System 2 (Measures 32-35):

- Vln. I**: Violin I: Rapid sixteenth-note patterns.
- Vln. II**: Violin II: Rapid sixteenth-note patterns.
- Vla.**: Viola: Rapid sixteenth-note patterns.
- Vc.**: Violoncello: Rapid sixteenth-note patterns.
- Cb.**: Double Bass: Rest.

The score is written in 4/4 time and includes dynamic markings such as *mf* (mezzo-forte). The key signature is one flat (B-flat major or E-flat minor).

F

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

C. A. *f* *p*

Cl. 1, 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Cbsn.

Hn. 1, 2 *ff* *Soli*

Hn. 3, 4 *ff* *Soli*

Tpt. 1, 2 *p* senza sord.

Tpt. 3 *p* senza sord.

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

F

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb.

G

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

C. A. *f* *p*

Cl. 1, 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f* *p*

Tpt. 3 *f* *p*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

G

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

H

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

C. A. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f*

Tpt. 3 *f*

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

H

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb.

42

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinet in A (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.). The middle section includes brass: Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba (Tba.). The bottom section includes percussion: Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The string section at the bottom includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 7/8 time and features a complex rhythmic pattern of sixteenth notes with frequent slurs and accents. The dynamic marking *p* (piano) is used throughout. The Piccolo part starts with a *p* dynamic and includes a trill-like figure in the final measure. The strings play a consistent sixteenth-note accompaniment. The woodwinds and brass parts have various melodic and harmonic lines, with some instruments like the Horns and Trumpets playing sustained notes. The percussion parts are mostly silent, with a timpani roll and a soft *p* dynamic marking in the final measure.

I **J**

Picc. *f* *p* *f* *p* *f* *mf*
 Fl. 1, 2 *f* *p* *f* *p* *f*
 Ob. 1, 2 *f* *p* *f* *p* *f* *mf*
 C. A. *f* *p* *f* *p* *f* *mf*
 Cl. 1, 2 *f* *p* *f* *p* *f* *mf*
 B. Cl. *f* *p* *f* *p*
 Bsn. 1, 2 *f* *p* *f* *p*
 Cbsn. *f* *p* *f* *p*
 Hn. 1, 2 *f* *f* *f*
 Hn. 3, 4 *f* *f* *f*
 Tpt. 1 *f* *f* *p* *f* *mf*
 Tpt. 2 *f* *f* *p* *f* *mf*
 Tpt. 3 *f* *f* *p* *f* *p*
 Tbn. 1 *f* *p* *f* *p*
 Tbn. 2 *f* *p* *f* *p*
 B. Tbn. *f* *p* *f* *p*
 Tba. *f* *p* *f* *p*
 Timp. *f*
 Perc. 1 *p* *f* *p* *f*
 Perc. 2 *p* *f* *p* *f*
 Perc. 3 *f*
 Vln. I *f* *sim.* *p* *f* *p* *mf*
 Vln. II *f* *sim.* *p* *f* *p* *mf*
 Vla. *f* *sim.* *p* *f* *p* *mf*
 Vc. *f* *sim.* *p* *f* *p* *mf*
 Cb. *f* *p* *f* *p*

K

50

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

C. A. *f* *p*

Cl. 1, 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

Tpt. 1, 2 *f*

Tpt. 3 *f*

Tbn. 1, 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *f* ₃

Perc. 1 *f* *p*

Perc. 2

Perc. 3 *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1. 2.

CALENDAR
ACT III: FALL INTO WINTER
11. NOVEMBER

$\text{♩} = 92$

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B \flat

Bass Clarinet in B \flat

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B \flat

Trumpet 3 in B \flat

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Cor Anglais (C. A.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The woodwind parts feature melodic lines with dynamic markings of *p*, *f*, and *p espress.*. The brass parts include sustained notes with dynamic markings of *p* and *f*. The timpani part features a roll with dynamic markings of *f* and *p*.

A

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play sustained notes with dynamic markings of *p*, *f*, and *p espress.*.

B **C**

Picc.
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This block contains the musical score for woodwinds and percussion. It features 18 staves. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Cor Anglais, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, and Tuba. The percussion section includes three different percussion parts. The score is divided into two sections, B and C, indicated by boxed letters at the top. Dynamics such as *p* (piano) and *f* (forte) are clearly marked throughout the score.

B **C**

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

Detailed description: This block contains the musical score for the string section, consisting of five staves: Violin I, Violin II, Viola, Violoncello (Cello), and Contrabass. The score is divided into two sections, B and C, indicated by boxed letters at the top. Dynamics such as *p* (piano) and *f* (forte) are clearly marked throughout the score.

rit.

46

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

rit.

D tempo two ♩=104

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

D tempo two ♩=104

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Picc. - Fl. 1, 2 - Ob. 1, 2 - C. A. - Cl. 1, 2 - B. Cl. - Bsn. 1, 2 - Cbsn. - Hn. 1, 2 - Hn. 3, 4 - Tpt. 1 - Tpt. 2 - Tpt. 3 - Tbn. 1, 2 - B. Tbn. - Tba. - Timp. - Perc. 1 - Perc. 2 - Perc. 3

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

con sord. *f* *p*

con sord. *f* *p*

con sord. *f* *p*

flz. *p* *f*

flz. *p* *f*

f *frude*

pizz.

pizz.

f *sfz.*

F

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

flz.

4

4

2

2

G

Picc. *p* 5

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

Ob. 1, 2 5 7

C. A. 3 3

Cl. 1, 2 *p* 7 7

B. Cl. flz. norm. *p < f* *p* *p < f* *mp* *p < f* *mf* *p < f* *f*

Bsn. 1, 2 *p* 3 3

Cbsn. flz. 3 3 *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 a2 *pp*

B. Tbn. *pp*

Tba.

Timp. 3 *p*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

G

Vln. I

Vln. II

Vla.

Vc. unis.

Cb.

H

I

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

C. A. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff* a2 senza sord.

Hn. 3, 4 *ff* a2 senza sord.

Tpt. 1, 2 *ff* senza sord.

Tpt. 3 *ff* senza sord.

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3

H

I

Vln. I *ff espress.* arco

Vln. II *ff espress.* arco

Vla. *ff espress.* arco

Vc. *ff espress.* arco

Cb. *ff espress.* arco

div.

p

p

p norm.

mf

mf norm.

J

93

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Snare Drum

Play variations on this pattern through 113

Vln. I

Vln. II

Vla.

Vc.

Cb.

(div.)

K

101

Picc. *mf*

Fl. 1, 2 *a2*

Ob. 1, 2 *a2*

C. A. *mf*

Cl. 1, 2 *a2*

B. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 2 *a2* *mf*

Hn. 3, 4 *a2* *mf*

Tpt. 1, 2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. 1, 2 *p* *mf*

B. Tbn. *p*

Tba. *p*

Timp. *mf*

Perc. 1

Perc. 2 *mp* *mf*

Perc. 3

K

Vln. I *unis.*

Vln. II

Vla. *mf*

Vc. *p*

Cb. *p*

107

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

tr

113

The musical score is arranged in systems. The first system includes Picc., Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, 2, and Cbsn. The second system includes Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tpt. 3, Tbn. 1, 2, B. Tbn., and Tba. The third system includes Perc. 1, Perc. 2, and Perc. 3. The fourth system includes Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics such as *mp*, *p*, and *sfz* are indicated throughout the score. The score features various musical notations including notes, rests, slurs, and dynamic markings.

CALENDAR
ACT III: FALL INTO WINTER
11. NOVEMBER

Eric Shanfield

Tempo: ♩ = 120

Woodwinds: Piccolo, Flute 1, 2, Oboe 1, 2, Clarinet 1, 2 in B \flat , Bass Clarinet in B \flat , Bassoon 1, 2, Contrabassoon, Horn 1, 2 in F, Horn 3, 4 in F, Trumpet 1 in B \flat , Trumpet 2 in B \flat , Trumpet 3 in D, Tenor Trombone 1, 2, Bass Trombone, Tuba.

Percussion: Percussion 1 (Marimba), Percussion 2, Percussion 3 (Bass Drum).

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

This musical score is for the piece "Calendar - III. Fall into Winter - 11. November". It features a full orchestral ensemble and percussion. The score is divided into two systems, with a section labeled 'A' starting at measure 7. The instruments and their parts are as follows:

- Picc.** (Piccolo): Part of the woodwind section, playing a melodic line.
- Fl. 1, 2** (Flutes): Part of the woodwind section, playing a melodic line.
- Ob. 1, 2** (Oboes): Part of the woodwind section, playing a melodic line.
- C. A.** (Clarinet in A): Part of the woodwind section, playing a melodic line.
- Cl. 1, 2** (Clarinets): Part of the woodwind section, playing a melodic line.
- B. Cl.** (Bass Clarinet): Part of the woodwind section, playing a melodic line.
- Bsn. 1, 2** (Bassoons): Part of the woodwind section, playing a melodic line.
- Cbsn.** (Contrabassoon): Part of the woodwind section, playing a melodic line.
- Hn. 1, 2** (Horns 1 and 2): Part of the brass section, playing a melodic line.
- Hn. 3, 4** (Horns 3 and 4): Part of the brass section, playing a melodic line.
- Tpt. 1** (Trumpet 1): Part of the brass section, playing a melodic line.
- Tpt. 2** (Trumpet 2): Part of the brass section, playing a melodic line.
- Tpt. 3 (D)** (Trumpet 3 in D): Part of the brass section, playing a melodic line.
- Tbn. 1, 2** (Tenors 1 and 2): Part of the brass section, playing a melodic line.
- B. Tbn.** (Baritone): Part of the brass section, playing a melodic line.
- Tba.** (Tuba): Part of the brass section, playing a melodic line.
- Timp.** (Timpani): Part of the percussion section, playing a melodic line.
- Perc. 1** (Percussion 1): Part of the percussion section, playing a melodic line.
- Perc. 2** (Percussion 2): Part of the percussion section, playing a melodic line.
- Perc. 3** (Percussion 3): Part of the percussion section, playing a melodic line.
- Vln. I** (Violin I): Part of the string section, playing a melodic line.
- Vln. II** (Violin II): Part of the string section, playing a melodic line.
- Vla.** (Viola): Part of the string section, playing a melodic line.
- Vc.** (Violoncello): Part of the string section, playing a melodic line.
- Cb.** (Cello): Part of the string section, playing a melodic line.

The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (pizz., arco, div.). A section labeled 'A' is marked with a box 'A' at the beginning of the measure.

This page contains the musical score for the 11th movement of the 'CALENDAR' suite, 'III. FALL INTO WINTER - 11. NOVEMBER'. The score is written for a full symphony orchestra and is divided into two systems. The first system includes the Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinet in A (C. A.), Clarinets (1, 2), Bassoon (B. Cl.), Bassoons (1, 2), Contrabassoon (Cbsn.), Horns (1, 2), Horns (3, 4), Trumpets (1, 2), Trumpet in D (Tpt. 3 (D)), Trombones (1, 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note passages, and dynamic markings such as *p* (piano). The key signature is B-flat major, and the time signature is 3/4. The page number 196 is located in the top left corner, and the title 'CALENDAR - III. FALL INTO WINTER - 11. NOVEMBER' is centered at the top.

B

This musical score is for the piece "Calendar - III. Fall into Winter - 11. November". It features a large ensemble of instruments. The score is divided into two systems, each starting with a section marker **B**. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (D) (Tpt. 3 (D)), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Brass:** Horns, Trumpets, Trombones, and Tuba.
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2, and Perc. 3.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as dynamics (e.g., *ff*, *ff to the fore*, *sim.*), articulation (accents, slurs), and performance instructions. The key signature is B-flat major, and the time signature is 4/4. The piece is marked with a tempo of *ff* (fortissimo).

27 **C**

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2

C. A. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *ff to the fore*

Tpt. 3 (D) *con sord.*
mf

Tbn. 1, 2

B. Tbn. *ff to the fore*

Tba.

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3

Vln. I **C**

Vln. II

Vla.

Vc. *pizz.* *arco div.*
mf *p* *mf* *p* *mf*

Cb. *pizz.* *arco div.*
mf sub. *p* *mf* *p* *mf*

D

34

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

mf

p

(1.)

mf

p

mf

p

div.

unis.

div.

unis.

unis.

mf

p

mf

p

p

mf

p

p

p

E

42

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

p

IV III II I

con sord.

unis. con sord.

p

con sord.

p

con sord.

p

E

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) and brass section (Horns, Trumpets, Trombones, Tuba) are shown with rests for measures 42-47. The percussion section includes three parts: Perc. 1 (snare drum), Perc. 2 (cymbals), and Perc. 3 (tom-toms). The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active throughout. The Violin I and II parts are marked with dynamics like *p* and *con sord.* (con sordano). The Viola and Violoncello parts also have dynamics and *con sord.* markings. The Contrabass part has a *p* dynamic and *con sord.* marking. A rehearsal mark 'E' is placed above the Violin I staff at measure 45. A fingering sequence 'IV III II I' is written above the Violin II staff at measure 45. The score is in 4/4 time and features a key signature of one flat (B-flat).

This page contains the musical score for measures 49 through 52. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Fl. 1, 2** (Flutes): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Ob. 1, 2** (Oboes): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- C. A.** (Cor Anglais): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Cl. 1** (Clarinets): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Cl. 2** (Clarinets): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- B. Cl.** (Bass Clarinet): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Bsn. 1, 2** (Bassoons): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Cbsn.** (Contrabassoon): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Hn. 1, 2** (Horns): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Hn. 3, 4** (Horns): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Tpt. 1, 2** (Trumpets): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Tpt. 3 (D)** (Trumpet): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Tbn. 1, 2** (Trombones): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- B. Tbn.** (Baritone Trombone): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Tba.** (Tuba): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Timp.** (Timpani): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Perc. 1** (Percussion): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Perc. 2** (Percussion): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Perc. 3** (Percussion): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Vln. I** (Violins): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Vln. II** (Violins): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Vla.** (Viola): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Vc.** (Violoncello): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.
- Cb.** (Cello): Measures 49-50 are marked with a *p* dynamic and a five-measure rest. Measures 51-52 are marked with a *p* dynamic and a four-measure rest.

F

Picc. *5*

Fl. 1, 2 *5*

Ob. 1, 2 (1.) *3*

C. A.

Cl. 1 *flz.* *p* *3*

Cl. 2 *flz.* *p* *3*

B. Cl. *3*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2 *p* *Play 2nd x only con sord.*

B. Tbn.

Tba.

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2

Perc. 3

F

Vln. I *4*

Vln. II *4*

Vla.

Vc. *(con sord.)* *p*

Cb.

G

59

Picc. *4*

Fl. 1, 2 *4*

Ob. 1, 2 *3*

C. A.

Cl. 1 *flz. p 3 3 3 3*

Cl. 2 *flz. p 3 3 3 3*

B. Cl. *3*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp. *p f* *D → D#*

Perc. 1 *p f*

Perc. 2

Perc. 3

Vln. I *4*

Vln. II *4*

Vla.

Vc.

Cb.

64

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

remove mutes ad lib., all senza sord. by I

senza sord.

senza sord. div.

pizz. senza sord.

76

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3 (D)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

p 6

a2

a2

p 3

p 3

unis.

unis.

p

p

p

This page contains the musical score for the 11th movement of the 'Calendar' suite, 'Fall into Winter - 11. November'. The score is written for a full symphony orchestra and includes the following parts:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- Ob. 1, 2** Oboes
- C. A.** Clarinet in A
- Cl. 1, 2** Clarinets
- B. Cl.** Bass Clarinet
- Bsn. 1, 2** Bassoons
- Cbsn.** Contrabassoon
- Hn. 1, 2** Horns
- Hn. 3, 4** Horns
- Tpt. 1** Trumpet
- Tpt. 2** Trumpet
- Tpt. 3 (D)** Trumpet in D
- Tbn. 1, 2** Trombones
- B. Tbn.** Baritone Trombone
- Tba.** Tuba
- Timp.** Timpani
- Perc. 1** Percussion 1
- Perc. 2** Percussion 2
- Perc. 3** Percussion 3
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score begins at measure 87. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The music is characterized by a strong, driving rhythm, with many measures marked *ff* (fortissimo). The woodwinds and brasses play sustained notes, often with long slurs. The strings provide a rhythmic foundation, with the cellos and double basses marked *pizz.* (pizzicato) in the final measures. The percussion section features a complex, multi-layered pattern. The score concludes with a final *ff* dynamic marking.