

# NIGHT BLOOM



ERIC SHANFIELD

## NIGHT BLOOM

### After Jonas Wood

Eric Shanfield | ENS.2020.2

3.26.20-4.2.20 | 15'

*for Kate*

Alto Flute in G

Bass Clarinet in Bb

Harp

Piano

String Quartet

Score is *transposed*.

## NIGHT BLOOM

Inspired by the artwork of Jonas Wood, *Night Bloom* explores the musical commonalities between his paintings and my music. Discrete, flat, brightly colored, patterned (musical) objects are arranged without overlap on a jagged field. The objects in this piece take as their inspiration three of Wood's major subjects: pots (especially ceramics by his wife, the extraordinary potter Shio Kusaka), still life interiors blooming with plants, and intricately tessellated gardens.



for Kate  
**NIGHT BLOOM**  
I. POTS

Eric Shanfield

The score is for a piece titled "NIGHT BLOOM I. POTS" by Eric Shanfield, transposed for a concert band. The tempo is marked as quarter note = 108. The score is divided into two systems. The first system includes parts for Alto Flute, Bass Clarinet in Bb, Harp, and Piano. The second system includes parts for Violin I, Violin II, Viola, and Violoncello. The Alto Flute and Bass Clarinet parts feature a melodic line with a dynamic shift from *f* to *p* at the 16-measure mark. The Harp part provides a harmonic accompaniment with specific chord voicings: C, D, Eb, F#, G#, A#, Bb in the first measure, Eb, G# in the second, Eb in the third, Eb in the fourth, and F# in the fifth. The Piano part provides a steady accompaniment with a dynamic shift from *f* to *p*. The Violin I, Violin II, and Viola parts play a rhythmic accompaniment of eighth notes, also shifting from *f* to *p*. The Violoncello part plays a similar rhythmic accompaniment, alternating between *pizz.* and *arco* techniques, with a dynamic shift from *f* to *p*. The score is in 2/4 time and consists of 16 measures.



13 (norm.)

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

The score is for a 4-measure phrase, marked with a box containing the number 13 and the instruction '(norm.)'. The key signature has one flat (B-flat) and the time signature is 3/4. The woodwind parts (A. Fl., B. Cl.) feature dynamic markings of *f* and *p* and include triplet and sixteenth-note patterns. The strings (Vln. I, Vln. II, Vla., Vc.) play a rhythmic accompaniment with dynamic markings of *f* and *p*. The piano part (Pno.) provides harmonic support with chords and arpeggios, including specific chord voicings: C#, E#, F# and C#, D#, E#, Ab. The harp part (Hp.) features sixteenth-note patterns with dynamic markings of *f* and *p*.



20

A. Fl. *norm.* *f* *3* *3*

B. Cl. *norm.* *f* *non vib.* *fp*

Hp. *f* C#, F#, G#

Pno. *f*

20

Vln. I *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*



23

A. Fl. *p* *non vib.*

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

Hp. *p* C#, F#, G#

Pno. *p sub.*

Vln. I *f* *p* *non vib.*

Vln. II *f* *p* *non vib.*

Vla. *f* *p* *non vib.*

Vc. *f* *p* *non vib.*

29

A. Fl. *p*

B. Cl. *norm.*  
*p*

Hp. *F<sup>3</sup>, G<sup>2</sup>*

Pno.

Vln. I *sul pont.* *norm.*

Vln. II *sul pont.* *norm.*

Vla. *sul pont.* *norm.*

Vc. *sul pont.*



A. Fl. *f*

B. Cl. *f*

Hp. *f*  
C, Eb, Ab  
Eb, F#

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*



**System 1 (Measures 46-47):**

- A. Fl.:** Rests in measures 46-47. Measure 48: *flz.*, *p*.
- B. Cl.:** Rests in measures 46-47. Measure 48: *p*.
- Hp.:** Measure 46: *p*. Measure 47: *f* with *gliss.*. Measure 48: *p*. Measure 49: *f* with *gliss.*. Measure 50: *p*. Measure 51: *p*. Chords Eb, Ab are indicated.
- Pno.:** Measure 46: *p*. Measure 47: *f*. Measure 48: *p*. Measure 49: *f*. Measure 50: *p*. Measure 51: *p*. Pedal markings are present.

**System 2 (Measures 48-51):**

- Vln. I:** Measure 48: *p* with *5*. Measure 49: *f* with *5*. Measure 50: *p* with *5*. Measure 51: *p* with *5*.
- Vln. II:** Measure 48: *p*. Measure 49: *f*. Measure 50: *p*. Measure 51: *p*.
- Vla.:** Measure 48: *p*. Measure 49: *f*. Measure 50: *p*. Measure 51: *p*. Fingerings 5 and 3 are indicated.
- Vc.:** Measure 48: *p*. Measure 49: *f*. Measure 50: *p*. Measure 51: *f*.

NIGHT BLOOM - I. POTS

50

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

flz.

8va

8vb

E $\flat$ , F $\sharp$

56

norm.

58

*mp to the fore*

A. Fl.

B. Cl.

Hp.

Pno.

58

Vln. I

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for a piece titled 'NIGHT BLOOM - I. POTS'. It features seven staves: A. Fl., B. Cl., Hp., Pno., Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. The A. Fl. part starts at measure 56 with a 'norm.' dynamic and a five-fingered scale. The B. Cl. part has a similar scale. The Hp. part has a bass line with an 8va marking. The Pno. part has a complex texture with multiple voices. The Vln. I part has a melodic line with a 58 rehearsal mark. The Vln. II part has a rhythmic pattern with a 58 rehearsal mark. The Vla. part has a complex texture with triplets and a 58 rehearsal mark. The Vc. part has a rhythmic pattern with triplets and a 58 rehearsal mark. The dynamic marking 'mp to the fore' is present in the A. Fl. part.



62

A. Fl. *mp* *mf*

B. Cl. *mp* *mf*

Hp. *p*

Pno. *p*

Vln. I *ben p* *(non cresc.)*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*



75

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

6

6

6

C#, A#

F#, B#

III

*f* — *p* *f* — *p*

*p* — *f* *p* — *f*

pizz.

82

A. Fl. *ff to the fore*

B. Cl. *ff to the fore*

Hp.

*mf*  
C, F#, Ab

Pno.

*mf*

Vln. I

*f p f p mf*

86

Vln. II

*p f p f mf*

Vla.

*mf*

Vc.

arco  
*mf espress.*

88

A. Fl.

B. Cl.

mf espress.

Hp.

non arp.

Pno.

non arp.

Vln. I

Vln. II

Vla.

Vc.

94

A. Fl. *p* 6

B. Cl. *ff*

Hp. *ff* C#, F#, A# *ff* *p sub.*

Pno. *ff* *p* 6 *ped.*

94

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff*

100

A. Fl. *mp* *p*

B. Cl. *p norm.* *mp* *p*

Hp. *E<sup>b</sup>, F<sup>#</sup>* *E<sup>b</sup>*

Pno.

100

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p norm.* *mp*

106

A. Fl.

B. Cl.

Hp.

C#, F#, Ab

F#, Bb

C#, Ab

Pno.

106

Vln. I

*p*

Vln. II

*p*

Vla.

Play G2 1st x only

*p*

Vc.

Play C3 1st x only

*p*





117 norm. *p* *f*

B. Cl. non vib. *fp* *f*

Hp. *p* *f*  
Db Db

Pno. *p* *f*  
Ped.

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. arco *fp* pizz. *f*

A. Fl. *ff* *p* 1.

B. Cl. *ff* *p*

Hp. *ff* *p*  
C#, D#, G#, A#

Pno. *ff* *p sub.*  
Reo.

Vln. I *ff* 1.

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*  
arco

A. Fl. *f* *p* *f*

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

Hp. *f*  
C3, E3, F3, G3

Pno. *f*

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

130

A. Fl. *p* *f* flz.

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

Hp. *p* *f* *p* *f*  
D $\sharp$ , F $\sharp$ , A $\flat$  C $\sharp$ , D $\sharp$ , E $\sharp$ , G $\sharp$ , A $\flat$ , B $\sharp$

Pno. *f* 6 6 6 6 6 6 6 6

Vln. I *p* *f* 5 5 5

Vln. II *p* *f* 6 6 6 6 6 6 6 6

Vla. *p* *f* 6 6 6 6 6 6 6 6

Vc. *p* *f* 6 6 6 6 6 6 6 6



140

A. Fl. *p* *cresc. through repeat* *fff* flz.

B. Cl. *p* *cresc. through repeat* *fff* flz.

Hp. *p* *cresc. through repeat* *fff* F $\sharp$ , B $\flat$  Eb, F $\sharp$ , G $\sharp$

Pno. *p* *cresc. through repeat* *fff* 8 $\flat$ ...

Vln. I *p* *cresc. through repeat* *fff* pizz.

Vln. II *p* *cresc. through repeat* *fff* pizz.

Vla. *p* *cresc. through repeat* *fff* pizz.

Vc. arco *p* *cresc. through repeat* *fff* pizz.

for Kate  
**NIGHT BLOOM**  
II. STILL LIFE

Eric Shanfield

The score is for a transposed version of "NIGHT BLOOM II. STILL LIFE" by Eric Shanfield. It features seven instruments: Alto Flute, Bass Clarinet in Bb, Harp, Piano, Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 88. The score is divided into four measures, with a key signature change from D major to F# major between the second and third measures. The Alto Flute and Piano parts have dynamics of *mf* and *p*. The Bass Clarinet, Harp, Violin I, Violin II, and Viola parts have dynamics of *p* and *mf*. The Violoncello part has a dynamic of *p*. The Harp part includes the instruction "C, D, E, F#, G#, A, Bb". The Violin I part includes instructions for "con sord.", "pizz.", and "arco".



7

A. Fl. *p to the fore*

B. Cl.

Hp. *pp*

Pno. *pp*

Vln. I

Vln. II

Vla.

Vc. *pp*

11

A. Fl. *mf* *p* *mf* *p*

B. Cl. *p*

Hp. *p* Eb, G $\sharp$

Pno. *mf*

11

Vln. I *p* *mf* *p* *mf* *p* arco pizz.

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

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

Vc. *p*



26

A. Fl. *mf* *p*

B. Cl. *p* *p* *3* *to the fore* *3*

Hp. *pp* *F<sup>b</sup>, G<sup>b</sup>, B<sup>b</sup>*

Pno. *mf* *mf* *pp*

Vln. I *p* *mf* *pp*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p*

Ped.

29

A. Fl. *mf* *p* *mf* *p*

B. Cl. *mp to the fore*

Hp. *p*  
E $\flat$ , F $\sharp$ , G $\sharp$ , B $\natural$

Pno. *p*

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

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

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

Vc. *pizz.* *p* *III arco*

33

A. Fl. *mp to the fore* *f* *mp to the fore* *f*

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

Hp. *f* *p* *f* *p*  
C $\sharp$ , F $\sharp$ , A $\sharp$ , B $\sharp$  G $\sharp$  C $\sharp$ , G $\sharp$

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

33 arco  
Vln. I *p* *p* *f*

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

Vla. *p* *p* *f*

Vc. *f* *f*

37

A. Fl. *mf* *p* *p* *mf* *p* *p*

B. Cl. *p*

Hp. *mf* *p* *mf* *p*

C: G, B $\flat$   
C: F $\sharp$   
C: F $\sharp$

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

37

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

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

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

Vc. *p*

43

A. Fl. *mp to the fore*

B. Cl.

Hp. C#, F#, G#

Pno. *mp* *pp* *p*

Detailed description: This block contains the musical notation for measures 43 through 46 for the Flute, Clarinet, Harp, and Piano. The Flute part (A. Fl.) begins with a dynamic marking of *mp to the fore* and features a melodic line with some grace notes. The Clarinet part (B. Cl.) is mostly silent. The Harp (Hp.) part provides a harmonic accompaniment with chords of C#, F#, and G#. The Piano (Pno.) part features a series of chords with dynamics ranging from *mp* to *pp* to *p*. The piano part includes a *ped.* (pedal) marking under the first two measures.

43

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Detailed description: This block contains the musical notation for measures 43 through 46 for the Violin I, Violin II, Viola, and Violoncello. All four parts are marked *pizz.* (pizzicato) and *p* (piano). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts play a similar pattern, with the Violoncello part being in the bass clef.



47

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp to the fore*

*pp* *mp* *pp* *p*

*Red.* *Red.*

51

A. Fl. *p* 5 5 3 3 3 3 3 3

B. Cl. *p*

Hp. *f* C, B# *p* 3 3 3 3 *p* Gb

Pno. *f* *p* *p*

51

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

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

Vla. *f* *p* *p*

Vc. *f* *p* *p*

61

A. Fl. *mp* *mf*

B. Cl.

Hp. *mp* *mf*  
C, D $\flat$

Pno. *mp* *mf*

Ped.

61

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

A. Fl. *f* *ff* *p* flz.

B. Cl. *p*

Hp. *f* *ff* *p*  
C, F#

Pno. *f* *ff*

Vln. I *f* *p < ff* *p* pizz.

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

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

Vc. *f* *p*

70 norm.

A. Fl. *f* *p* *mf* *p* *pp*

B. Cl. *p* *pp*

Hp. *f* *p* *mf* *p*  
C, F, G, B $\flat$   
G#

Pno. *f* *mf* *pp*

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

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

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

Vc. pizz. *mf* arco *p*

for Kate  
**NIGHT BLOOM**  
III. JAPANESE GARDEN

Eric Shanfield

The score is for a piece titled "Night Bloom III. Japanese Garden" by Eric Shanfield, transposed for a concert band. The tempo is marked as quarter note = 104. The score includes parts for Alto Flute, Bass Clarinet in Bb, Harp, Piano, Violin I, Violin II, Viola, and Violoncello. The Alto Flute part features a melodic line with a forte dynamic and a fingering of 5. The Bass Clarinet part provides a steady accompaniment. The Harp part includes a triplet accompaniment with a forte dynamic and a key signature of one flat (C, D, E, F#, G, Ab, B). The Piano part features a complex accompaniment with a forte dynamic and a fingering of 6. The string parts (Violin I, Violin II, Viola, and Violoncello) all play a rhythmic accompaniment with a forte dynamic and a fingering of 6. The score is in 4/4 time and consists of two systems of music.



5

A. Fl. *ff* 5 5 5 5

B. Cl. *ff*

Hp. *ff* 3 3 3 3 *Db, Ab, Bb*

Pno. *ff* 6 6 6 6 6 6 6 6

5

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. 6 6 6 6 6 6 6 6 *ff*



7

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Breathe on last ♪ 2nd x

9

A. Fl. *3* *3* *3* *3* *3* *3* *3* *3*

B. Cl. *ff* to the fore

Hp. *F, A, B:*

Pno. *8<sup>va</sup>* *loco*

Vln. I *9*

Vln. II *3* *3* *3* *3*

Vla. *5* *5* *5* *5*

Vc.

13

Play 2nd x only

A. Fl. *p* to the fore

B. Cl.

Hp.

Pno.

13

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

17

A. Fl.

B. Cl.

Hp.

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

21

A. Fl. *p norm.* 5 5 5 5

B. Cl.

Hp. *p* *Ab* non slur 3 3 3 3

Pno. *loco, non slur* 6 6 6 6 *non scd.* 6 6 6 6

21

Vln. I

Vln. II

Vla.

Vc. 6 6 6 6 6 6 6 6

23

A. Fl.

B. Cl.

Hp.

Pno.

This block contains the musical notation for measures 23 and 24 for the A. Fl., B. Cl., Hp., and Pno. parts. The A. Fl. part features a melodic line with a '5' fingering indicated below the notes. The B. Cl. part has a similar melodic line. The Hp. part consists of two staves with a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. The Pno. part also consists of two staves with a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand.

23

Vln. I

Vln. II

Vla.

Vc.

This block contains the musical notation for measures 23 and 24 for the Vln. I, Vln. II, Vla., and Vc. parts. The Vln. I part features a melodic line with a '6' fingering indicated below the notes. The Vln. II part has a similar melodic line. The Vla. part consists of two staves with a melodic line in the right hand and a corresponding accompaniment in the left hand. The Vc. part consists of two staves with a melodic line in the right hand and a corresponding accompaniment in the left hand.

25

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

27

A. Fl. *cresc. 2nd x* 5 5

B. Cl. *cresc. 2nd x*

Hp. *cresc. 2nd x* 3 3 3 3

Pno. *cresc. 2nd x* 6 6 6 6

27

Vln. I *cresc. 2nd x*

Vln. II *cresc. 2nd x*

Vla. *cresc. 2nd x*

Vc. *cresc. 2nd x* 6 6 6 6



30

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

33

A. Fl. *f* *p* *f*

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

Hp. *f* *p* *f*  
F#, A#

Pno. *f* *p* *f*

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

37

A. Fl. *p* *f* *p*

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

Hp. *p* C#, G# D#

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

Vln. I *p* 3 3 3 3

Vln. II *p* 3 3 5 5

Vla. *p* 5 5 flaut.

Vc. *p* flaut.



42

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

flz.

*f* *p*

3 3 3 3

5 5

7

46

A. Fl.

B. Cl.

Hp.

Pno.

This section of the score covers measures 46 to 50. The Flute and Clarinet parts are mostly rests. The Harp and Piano parts feature a rhythmic pattern of eighth notes. The Harp part includes dynamic markings *p* and *f*, and is marked with *C<sub>2</sub>* and *D<sub>2</sub>*. The Piano part includes dynamic markings *p* and *f*, and is marked with *C<sub>2</sub>* and *D<sub>2</sub>*. The time signature changes from 3/4 to 4/4 and back to 3/4.

46

Vln. I

Vln. II

Vla.

Vc.

This section of the score covers measures 46 to 50. The Violin I and II parts feature a rhythmic pattern of eighth notes with dynamic markings *p* and *f*. The Viola and Violoncello parts feature a rhythmic pattern of eighth notes with dynamic markings *p* and *f*, and are marked with *norm.*. The time signature changes from 3/4 to 4/4 and back to 3/4.







56

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ab

6

59

1. 2.

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score is arranged in a system with seven staves. The top two staves are for woodwinds: A. Fl. and B. Cl., both of which are mostly silent with rests. The third staff is for Harp (Hp.), featuring a melodic line with slurs and a key signature of one flat. The fourth staff is for Piano (Pno.), with a right-hand part consisting of chords and a left-hand part featuring triplets. The fifth staff is for Violin I (Vln. I), which has a few notes at the beginning and end of the section. The sixth staff is for Violin II (Vln. II), playing a rhythmic pattern of eighth notes with slurs. The seventh staff is for Viola (Vla.), playing a similar rhythmic pattern with slurs and a '6' marking. The eighth staff is for Violoncello (Vc.), playing a simple bass line. The score is divided into two measures by a double bar line, with first and second endings indicated above the woodwind staves.

63

A. Fl.

B. Cl. *Play 8vb 2nd x*

Hp.

Pno.

The score for measures 63-66 includes parts for A. Fl., B. Cl., Hp., and Pno. The B. Cl. part has a dynamic marking of *p* and *f* with a *Play 8vb 2nd x* instruction. The Hp. and Pno. parts have dynamic markings of *p* and *f*. The Pno. part includes a *Λ sim.* marking.

63

Vln. I

Vln. II

Vla.

Vc.

The score for measures 63-66 includes parts for Vln. I, Vln. II, Vla., and Vc. The Vln. I part has a *norm.* marking and dynamic markings of *p* and *f*. The Vln. II, Vla., and Vc. parts have dynamic markings of *p* and *f*. The Vc. part has a *norm.* marking.

67

A. Fl. *f*

B. Cl. *f*

Hp. *f* A $\sharp$  E $\sharp$

Pno. *f* [D] $\flat$

Vln. I *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Vln. II *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Vla. *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Vc. *f*

71

A. Fl. *f* 3 3 3 3

B. Cl. *f*

Hp. *f*

Pno. *f*

Vln. I *f*

Vln. II *f* 3 3 3 3

Vla. *f* 5 5 5 5

Vc. *f*



79

A. Fl. 

B. Cl. 

Hp. 

Pno. 

79

Vln. I 

Vln. II 

Vla. 

Vc. 

83

A. Fl. 

B. Cl. 

Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 



A. Fl. *ff* 6 6 6 6

B. Cl. *ff*

Hp. *ff* 3 3 3 3

Pno. *ff* 6 6 6 6 6 6 6 6

*sim.*

Vln. I *ff norm.*

Vln. II *ff*

Vla. *ff*

Vc. *ff* 6 6 6 6 6 6 6 6

89

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score is arranged in a standard orchestral format. The top staff is for the Alto Flute (A. Fl.), followed by the Bass Clarinet (B. Cl.), then the Harp (Hp.) and Piano (Pno.) which are bracketed together. Below these are the string sections: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems by a vertical bar line. The first system contains measures 89-92, and the second system contains measures 93-96. The A. Fl. part features sixteenth-note runs with a '6' (sexta) marking. The B. Cl. part has a long note with a '6' marking. The Hp. part has triplet markings ('3'). The Pno. part has sixteenth-note runs with '6' markings. The Vln. I part has a sixteenth-note pattern. The Vln. II part has a quarter-note pattern. The Vla. part has a quarter-note pattern. The Vc. part has a sixteenth-note pattern with '6' markings.

91

A. Fl.

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

A. Fl. *ff* *pp*

B. Cl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

NIGHT BLOOM - III. JAPANESE GARDEN

97

A. Fl. *flz.* *fff* *norm.*

B. Cl. *pp* *fff*

Hp. *fff* 3

Pno. *fff* 6 *ped.*

Vln. I *pp* *fff*

Vln. II *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *fff* 6