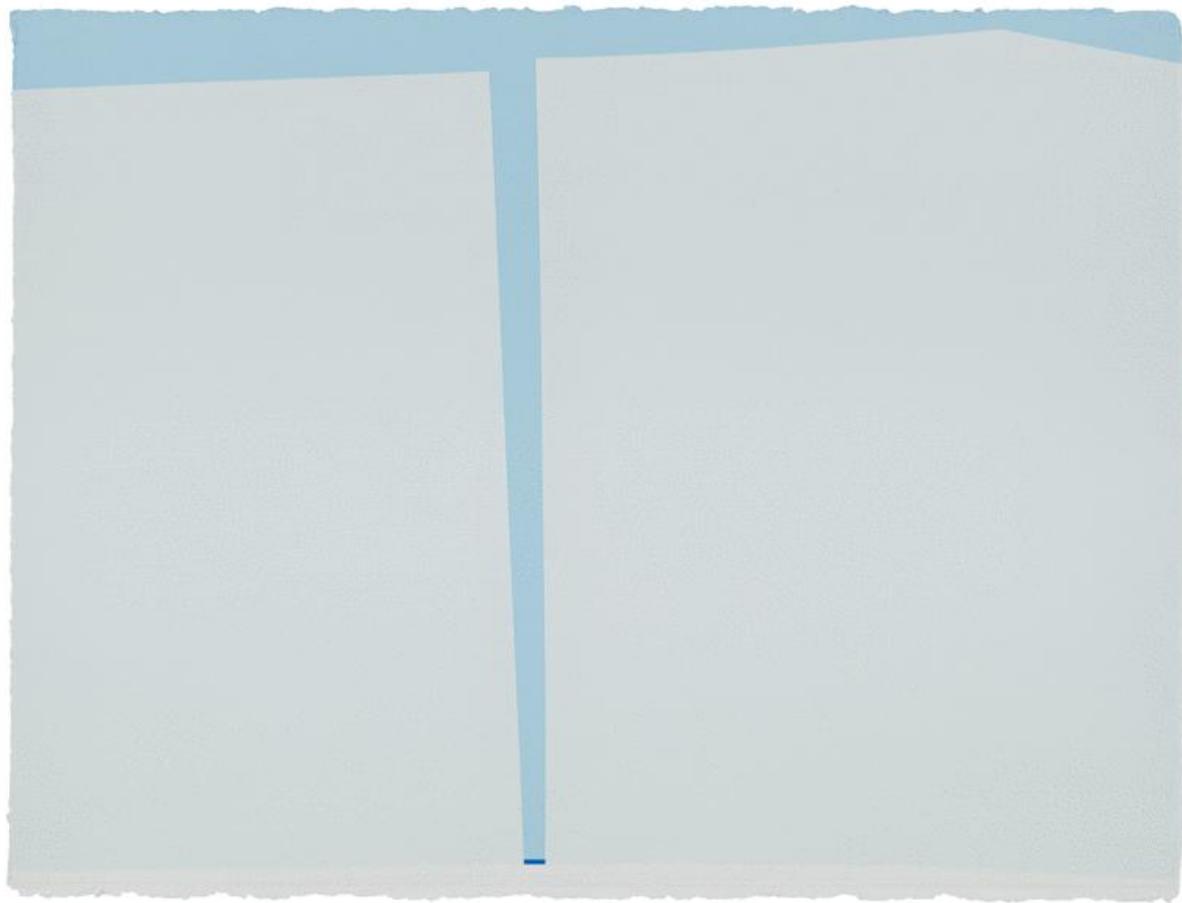


DAYBOOK



ERIC SHANFIELD

DAYBOOK

Eric Shanfield | ENS.2018.7

11.4.18-11.13.18 | 18'

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

Timpani

Harp

Strings

Score is *transposed*.

Daybook was suggested by the art and writing of Anne Truitt, but does not depict it. It is instead a kind of orchestral fantasy on themes common to her work and my own. Although *Daybook* superficially resembles a symphony—four movements including an energetic opening, scherzo, slow movement, and finale—it is more of a symphonic poem, each movement representing an image, a shape, moving from sea to land.

North, for Truitt a subtle blue gnomon, is here a picture of the arctic landscape that has long obsessed me, now transformed by climate change from still eerie wastes to boiling, crunching seas navigable year-round. *Portal* becomes an abstract journey through cloudy skies, interlocking sixteenth note patterns passing through a dramatic gateway to longer, Lisztian lines.

In the north it can be impossible to tell where sea, sky, and land begin and end. Likewise, persistent, pulsing rhythmic ostinati in *Threshold* sustain a majestic, gradually unfolding melodic polyphony building to huge romantic climaxes. Finally we reach *Landfall*. As tiny blurry phrases in solo instruments overlap like waves, the *Daybook* phrase from the opening transforms into a lontano *lebewohl* in the horns, the piece growing into a mass of crashing glaciers and calving icebergs as cliffs erupt dramatically from the polar landscape.

DAYBOOK

I. NORTH

Eric Shanfield

♩=120

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2 in B♭

Bassoons 1 & 2

Horns 1 & 2 in F

Horns 3 & 4 in F

Timpani

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

DAYBOOK - I. NORTH

Musical score for orchestra and piano, page 9, measures 1-4. The score includes parts for Flute 1, 2; Oboe 1, 2; Clarinet 1, 2; Bassoon 1, 2; Horn 1, 2; Trombones 3, 4; Timpani; Bassoon; Violin I; Violin II; Viola; Cello; and Double Bass. The instrumentation is as follows:

- Flute 1, 2:** Playing eighth-note patterns.
- Oboe 1, 2:** Playing eighth-note patterns.
- Clarinet 1, 2:** Playing eighth-note patterns.
- Bassoon 1, 2:** Playing eighth-note patterns.
- Horn 1, 2:** Playing sustained notes.
- Trombones 3, 4:** Playing eighth-note patterns.
- Timpani:** Playing sustained notes.
- Bassoon:** Playing eighth-note patterns.
- Violin I:** Playing eighth-note patterns.
- Violin II:** Playing eighth-note patterns.
- Viola:** Playing eighth-note patterns.
- Cello:** Playing eighth-note patterns.
- Double Bass:** Playing eighth-note patterns.

Dynamic markings include **f** (fortissimo) and **div.** (divisi).

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

DAYBOOK - I. NORTH

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - I. NORTH

A

5

Flt. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - I. NORTH

Flt. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timpani

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Flt. 1, 2

Ob. 1, 2

(2.)

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hp. *p* *f*

Vln. I

Vln. II *unis.*

Vla. *unis.*

Vc.

Cb. *f*

DAYBOOK - I. NORTH

Musical score for orchestra and choir, page 8, section Daybook - I. North.

The score consists of two systems of music, each with three measures. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, and 3, 4, Timpani, Bassoon (Horn), Violin I, Violin II, Viola, Cello, and Double Bass.

Flute 1: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Flute 2: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Oboe 1: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Oboe 2: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Clarinet 1: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Clarinet 2: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Bassoon 1: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Bassoon 2: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Horn 1, 2: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Horn 3, 4: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Timpani: Measures 1-2 rest. Measure 3 plays eighth-note patterns.

Bassoon (Horn): Measures 1-2 play eighth-note patterns. Measure 3 rests.

Violin I: Measures 1-2 rest. Measure 3 plays eighth-note patterns.

Violin II: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Viola: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Cello: Measures 1-2 play eighth-note patterns. Measure 3 rests.

Double Bass: Measures 1-2 play eighth-note patterns. Measure 3 rests.

35

C

DAYBOOK - I. NORTH

Flt. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2

Hn. 3, 4

Tim. *f* *p* — *f*

(8) —
Hpf. *f*

C

Vln. I

Vln. II

Vla.

Vcl.

Cb.

DAYBOOK - I. NORTH

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

(2.)

Bsn. 1, 2

Hn. 1, 2

con sord.

Hn. 3, 4

con sord.

Tim.

mf

p

p

mf

Hp.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Cb.

This page contains musical staves for various instruments. The top section includes Flute 1, 2, Oboe 1, 2, Clarinet 1, 2, Bassoon 1, 2, Horn 1, 2, Horn 3, 4, Timpani, and Double Bassoon. The bottom section includes Violin I, Violin II, Cello, and Double Bass. The music consists of four measures. Measures 1 and 3 feature sustained notes with grace notes above them. Measures 2 and 4 feature rhythmic patterns. Dynamics include *mf*, *p*, and *con sord.*

D

DAYBOOK - I. NORTH

46

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

D

a²

p

f

p

f

p

f

f

(4/3.)

p

f

Hp.

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

la metá

p

sim.

la metá

p

sim.

la metá

p

sim.

la metá

p

sim.

f

f

f

51

Flt. 1, 2 *p* *f*

Ob. 1, 2 - -

Cl. 1, 2 *p* *f*

Bsn. 1, 2 (1.) -

Bsn. 1, 2 *p* *f*

Hn. 1, 2 *f* -

Hn. 1, 2 (3./4.) -

Hn. 3, 4 *f* -

Timp. - -

Hp. - -

div.

Vln. I *p* *f*

Vln. I *p* *f*

div.

Vln. II *p* *f*

div.

Vln. II *p* -

div.

Vla. *p* -

Vla. *p* *f*

div.

Vc. *p* *f*

Vc. *p* *f*

Cb. - -

55

Flt. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Timp.
Hr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

E

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *ff*

Hn. 1 *senza sord.* *ff*

Hn. 2 *senza sord.* *ff*

Hn. 3 *senza sord.* *ff*

Hn. 4 *senza sord.* *ff*

Timp. *ff* *p*

Hp. *ff*

E

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

DAYBOOK - I. NORTH

63

Flt. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

Flt. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *p sub.*

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp. *p*

Vln. I *p sub.*

pizz.

Vln. II *p sub.*

pizz.

Vla. *p sub.*

pizz.

Vc. *p sub.*

pizz.

Cb. *p sub.*

DAYBOOK - I. NORTH

71

Flt. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

The musical score consists of 12 staves of music for an orchestra. The instruments are: Flt. 1, 2 (Flute); Ob. 1 (Oboe); Ob. 2 (Oboe); Cl. 1 (Clarinet); Cl. 2 (Clarinet); Bsn. 1 (Bassoon); Bsn. 2 (Bassoon); Hn. 1, 2 (Horn); Hn. 3, 4 (Horn); Timp. (Timpani); Hp. (Double Bassoon); Vln. I (Violin I); Vln. II (Violin II); Vla. (Cello); Vc. (Double Bass); Cb. (Bass). The music is in common time, and the key signature changes throughout the piece. Measure 75 begins with a rest for Flt. 1, 2, followed by sustained notes from Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 2, and Hn. 3, 4. The bassoon part features eighth-note patterns. Measures 76-77 show sustained notes from various instruments, with Bsn. 1 and Bsn. 2 playing eighth-note patterns. Measures 78-79 feature eighth-note patterns from Vln. I and Vln. II. Measures 80-81 show eighth-note patterns from Vln. I and Vln. II. Measures 82-83 show eighth-note patterns from Vln. I and Vln. II. Measures 84-85 show eighth-note patterns from Vln. I and Vln. II. Measures 86-87 show eighth-note patterns from Vln. I and Vln. II. Measures 88-89 show eighth-note patterns from Vln. I and Vln. II. Measures 90-91 show eighth-note patterns from Vln. I and Vln. II. Measures 92-93 show eighth-note patterns from Vln. I and Vln. II. Measures 94-95 show eighth-note patterns from Vln. I and Vln. II. Measures 96-97 show eighth-note patterns from Vln. I and Vln. II. Measures 98-99 show eighth-note patterns from Vln. I and Vln. II.

G

Flt. 1, 2

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

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

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp. *p mf p mf p mf*

G

Vln. I *p arco sim. mf*

Vln. II *p arco sim. mf*

Vla. *p arco sim. mf*

Vc. *p arco sim. mf*
Play 1st x only

Cb.

H

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - I. NORTH

21

DAYBOOK - I. NORTH



DAYBOOK - I. NORTH

92

Flt. 1, 2 f - p f

Ob. 1, 2 - - a² f

Cl. 1, 2 f - a² f

Bsn. 1, 2 - - a² f

Hn. 1, 2 - - - -

Hn. 3, 4 - - - -

Timp. - - - -

Hp. - - - -

Vln. I f - p f

Vln. II mf p mf p f

Vla. - - mf p -

Vc. - - mf p -

Cb. - - mf p f

DAYBOOK - I. NORTH

97 (a2)

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - I. NORTH

107

Flt. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

K

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - I. NORTH

115

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK

II. PORTAL

Eric Shanfield

♩=80

Flutes 1 & 2

Oboe 1

Oboe 2

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoons 1 & 2

Horn 1 & 2 in F

Horn 3 & 4 in F

Timpani

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

4

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

DAYBOOK - II. PORTAL

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

16 (2.)

Fl. 1, 2

(2.)

Ob. 1, 2

Cl. 1 *p* f

Cl. 2 *p* f

Bsn. 1

Bsn. 2 *f*

Hn. 1, 2

Hn. 3, 4

Timp.

This section of the score begins with two flutes and two oboes playing eighth-note patterns. Measures 17 and 18 feature pairs of clarinets and bassoons, each entry starting with a piano dynamic and building to a forte. Bassoon 2 has a prominent eighth-note pattern in measure 18. Measures 19 and 20 are mostly silent, except for sustained notes from bassoons 3 and 4 in measure 20. The section concludes with sustained notes from horns 1 and 2 in measure 21.

B

Vln. I p

Vln. II p

Vla. *p* f

Vcl. =f p f

Cb. p

This section begins with sustained notes from violins I and II in measure 22. Measures 23 and 24 feature eighth-note patterns from the viola and cello. Measure 25 concludes with sustained notes from the cello.

19

This musical score page contains two staves of music for orchestra and choir, spanning measures 19 and 20.

Measures 19:

- Fl. 1, 2:** Rest throughout.
- Ob. 1, 2:** Rest throughout.
- Cl. 1, 2:** Rest throughout.
- Bsn. 1:** Playing eighth-note patterns with grace notes.
- Bsn. 2:** Playing eighth-note patterns with grace notes.
- Hn. 1, 2:** Playing eighth-note patterns with grace notes.
- Hn. 3, 4:** Playing eighth-note patterns with grace notes.
- Timp.:** Rest throughout.
- Hp.:** Rest throughout.
- Vln. I:** Playing sixteenth-note patterns. Dynamics: *p*, *f*. Articulation: *unis.* Measure 19 ends with a fermata over the first measure of the next staff.
- Vln. II:** Playing sixteenth-note patterns. Dynamics: *p*, *f*. Articulation: *unis.* Measure 19 ends with a fermata over the first measure of the next staff.
- Vla.:** Rest throughout.
- Vc.:** Playing eighth-note patterns.
- Cb.:** Playing eighth-note patterns.

Measure 20:

- Fl. 1, 2:** Rest throughout.
- Ob. 1, 2:** Rest throughout.
- Cl. 1, 2:** Rest throughout.
- Bsn. 1:** Playing eighth-note patterns with grace notes.
- Bsn. 2:** Playing eighth-note patterns with grace notes.
- Hn. 1, 2:** Playing eighth-note patterns with grace notes.
- Hn. 3, 4:** Playing eighth-note patterns with grace notes.
- Timp.:** Rest throughout.
- Hp.:** Rest throughout.
- Vln. I:** Playing sixteenth-note patterns. Dynamics: *p*, *f*. Articulation: *unis.* Measure 20 begins with a dynamic *div.*
- Vln. II:** Playing sixteenth-note patterns. Dynamics: *p*, *f*. Articulation: *unis.* Measure 20 begins with a dynamic *div.*
- Vla.:** Playing sixteenth-note patterns. Dynamics: *p*, *f*.
- Vc.:** Playing eighth-note patterns.
- Cb.:** Playing eighth-note patterns.

C

23

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

p

f

a2

a2

p

p

tr

div.

p

f

p

f

p

f

p

unis.

p

unis.

p

p

C

31

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (a2)

Hn. 3, 4 (a2)

Tim.

Hp.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

p cresc.

unis.

DAYBOOK - II. PORTAL

41

1.

E

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47 (1.)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1.)

mp

(1.)

(1.)

(3.)

mp

mp norm.

unis.

mp

mp

mp

mp

DAYBOOK - II. PORTAL

DATABOOK IMPERIAL

F

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 (1.)

Bsn. 1, 2 (1.)

Hn. 1, 2 1.

Hn. 3, 4 (3.)

Timp.

Hp.

Vln. I

Vln. II div. con sord.

Vla. div.

Vc.

Cb. pizz.

Musical score for orchestra and choir, page 43. The score consists of six systems of music, each with two measures. The instruments and voices are as follows:

- Fl. 1, 2**: Flute 1, 2 (measures 55-56)
- Ob. 1, 2**: Oboe 1, 2 (measures 55-56)
- Cl. 1, 2**: Clarinet 1, 2 (measure 56)
- Bsn. 1, 2**: Bassoon 1, 2 (measure 56)
- Hn. 1, 2**: Bassoon 1, 2 (measure 57)
- Hn. 3, 4**: Bassoon 3, 4 (measure 57)
- Timp.**: Timpani (measure 57)
- Hp.**: Double Bass (measures 55-56)
- Vln. I**: Violin 1 (measures 55-56)
- Vln. II**: Violin 2 (measures 55-56)
- Vla.**: Cello (measures 55-56)
- Vc.**: Double Bass (measures 55-56)
- Cb.**: Double Bass (measure 56)

Measure 55: Flutes play sustained notes. Oboes play sustained notes. Clarinets play eighth-note chords. Bassoons play sustained notes. Bassoon 1 plays eighth-note chords. Bassoon 2 plays eighth-note chords. Bassoon 3 plays eighth-note chords. Bassoon 4 plays eighth-note chords. Timpani play eighth-note chords. Double Basses play eighth-note chords.

Measure 56: Flutes play sustained notes. Oboes play sustained notes. Clarinets play eighth-note chords. Bassoons play sustained notes. Bassoon 1 plays eighth-note chords. Bassoon 2 plays eighth-note chords. Bassoon 3 plays eighth-note chords. Bassoon 4 plays eighth-note chords. Timpani play eighth-note chords. Double Basses play eighth-note chords.

Measure 57: Bassoon 1, 2 play eighth-note chords. Bassoon 3, 4 play eighth-note chords. Double Basses play eighth-note chords.

Measure 58: Violins play eighth-note chords. Double Basses play eighth-note chords.

Measure 59: Double Basses play eighth-note chords.

DAYBOOK - II. PORTAL

58 (1.)

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4

Timp.

Hp.

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

G

Fl. 1

Fl. 2 *mp*

Ob. 1

Ob. 2 *mp*

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp. *p* *mp* *p*

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 2 3 4 5 6

DAYBOOK - II. PORTAL

H

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4

Timp.

Hp.

H
unis.
unis. senza sord.
unis.
(pizz.)

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

64

69

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Horn 1 & 2. The next two staves are for brass instruments: Horn 3 & 4, and Timpani. The bottom three staves are for strings: Violin I, Violin II, and Cello. The Violin II staff includes a melodic line with grace notes. The Violin I, Violin II, and Cello staves feature sustained notes with dynamic markings *mf* and *non vib.*. The Cello staff concludes with a bass clef change to $\text{B} \natural \text{E}$.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - II. PORTAL

I

Fl. 1, 2

Ob. 1, 2

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

Bsn. 1, 2 *mp* *p*

Hn. 1, 2

Hn. 3, 4

Timp. *p*

Hp.

J

Fl. 1, 2

Ob. 1, 2

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

Bsn. 1, 2 *mp* *p*

Hn. 1, 2

Hn. 3, 4

Timp. *p*

Hp.

I

Vln. I

Vln. II

Vla. *norm.* *mp* *espress.* *p* *p*

Vc. *norm.* *mp* *espress.* *p*

Cb. *arco* *mp* *espress.* *p*

J

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

89

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

p

a2

p

p < mp

p < mf

p < f

p

f

p

f

f

f

f

DAYBOOK - II. PORTAL

96

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - II. PORTAL

103

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK

III. THRESHOLD

Eric Shanfield

d=92

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2 in B♭

Bassoons 1 & 2

Horns 1 & 2 in F

Horns 3 & 4 in F

Timpani

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

p

mp

p

mp

sim.

mf

sim.

mf

p

div.

p

mp

p

mp

6

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 6. The score consists of ten staves. The top four staves (Flutes, Oboes, Clarinets, Bassoons) have no notes. The fifth staff (Horns 1,2) has a single eighth note at the beginning of the first measure. The sixth staff (Horns 3,4) has a single eighth note at the beginning of the second measure. The seventh staff (Timpani) has two eighth-note pairs, marked *p* and *mp*. The eighth staff (Double Bassoon) has a single eighth note at the beginning of the third measure. The ninth staff (Trombones) has a single eighth note at the beginning of the fourth measure. The tenth staff (Bassoon) has a single eighth note at the beginning of the fifth measure. The bottom five staves (Violin I, Violin II, Viola, Cello, Double Bass) all have sustained notes from the previous measure. In the first measure, Violin I has a eighth note marked *p*, Violin II has a eighth note marked *p*, Viola has a eighth note marked *p*, Cello has a eighth note marked *p*, and Double Bass has a eighth note marked *p*. In the second measure, Violin I has a eighth note marked *mp*, Violin II has a eighth note marked *mp*, Viola has a eighth note marked *mp*, Cello has a eighth note marked *mp*, and Double Bass has a eighth note marked *mp*. In the third measure, Violin I has a eighth note marked *mp*, Violin II has a eighth note marked *p*, Viola has a eighth note marked *p*, Cello has a eighth note marked *p*, and Double Bass has a eighth note marked *p*. In the fourth measure, Violin I has a eighth note marked *p*, Violin II has a eighth note marked *p*, Viola has a eighth note marked *p*, Cello has a eighth note marked *p*, and Double Bass has a eighth note marked *p*.

A

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Five measures of rests for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2.

Hn. 1, 2

Hn. 3, 4

Five measures of rests for Horn 1 & 2, Horn 3 & 4.

Timp.

p

Four measures of rests for Timpani, followed by four measures of eighth-note patterns at dynamic 'p'.

Hp.

p

Four measures of rests for Double Bass (Double Bassoon), followed by four measures of eighth-note patterns at dynamic 'p'.

A

Vln. I

p

Melodic line for Violin I with grace notes and dynamic 'p'.

Vln. II

Rhythmic pattern for Violin II consisting of sixteenth-note pairs.

Vla.

Rhythmic pattern for Cello consisting of sixteenth-note pairs.

Vc.

unis.

p

Melodic line for Double Bass (Double Bassoon) with grace notes and dynamic 'p'.

Cb.

p

Sustained notes for Double Bassoon at dynamic 'p'.

16

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - III. THRESHOLD

1.

mp

2./3./4.

mp

mp

div.

mp

mp

div.

mp

p

mp

This musical score page contains five systems of music. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and two pairs of Horns (Hn. 1, 2 and Hn. 3, 4). The second system includes Timpani (Timp.) and a single Horn part (Horn 1). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The fourth system continues the string section. Measure 16 begins with rests for most instruments. At measure 17, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Horn 1 play eighth-note patterns. Horn 3 & 4 play sustained notes. The strings begin their entries at measure 18. Violin I starts with eighth-note patterns, followed by Violin II, Viola, Cello, and Double Bass. The strings play eighth-note patterns throughout the remainder of the page. Dynamics include *mp*, *p*, and *div.* Measure 17 ends with a dynamic of *mp*. Measure 18 begins with a dynamic of *mp*. Measure 19 begins with a dynamic of *mp*. Measure 20 begins with a dynamic of *mp*.

21

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

(1.)

Hn. 3, 4

(2./3./4.)

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1, 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Timpani
Hpf.

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

31

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1, 2 Hn. 3, 4 Timp. Hp.

C

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bsn. 1 Bsn. 2 Hn. 1, 2 Hn. 3, 4 Timp. Hp.

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

C

unis. div. unis. unis. unis. div.

Fl. 1, 2 1.
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2 *f*
 Hn. 1, 2 (a2)
 Hn. 3, 4 *p*
 Timp. *p* < *f* *p* ³ < *f* *p* ³
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb. *f* *f*

D

Fl. 1, 2 (1.)

Ob. 1, 2

Cl. 1, 2 (1.)

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

Hn. 1, 2

Hn. 3, 4 *f* *mp*

Timp. *f*

Hp.

D

Vln. I

Vln. II *div.* *mp*

Vla. *mp*

Vc. *mp*

Cb. *f* *mp*

E

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 (a2)

Hn. 1, 2 a2

Hn. 3, 4 mf a2

Timp.

Hp.

Vln. I unis. mf

Vln. II unis. mp mf

Vla. mf

Vc. unis. mf unis.

Cb. mf

F

DAYBOOK - III. THRESHOLD

Fl. 1, 2 53 **$\flat\text{B} \text{ E} \text{ G}$** **$\sharp\text{A}$**

Ob. 1, 2 **$\infty \text{ B} \text{ E}$** **$\infty \text{ A}$**

Cl. 1, 2 **$\infty \text{ B} \text{ D}$** **$\sharp\text{A}$** **$\infty \text{ F}$**

Bsn. 1, 2 **$\infty \text{ B} \text{ E}$** **$\infty \text{ G}$** **$\flat\text{D}$**

mf f - -

mf f - -

mf f - f

mf f - f

Hn. 1, 2 (a2) - **$\sharp\text{F}$**

Hn. 3, 4 - a2 **$\sharp\text{F}$**

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

- - **p** **f**

Hp. - - -

Vln. I **G** - **F** **$\sharp\text{F}$** **F** **$\flat\text{D}$**

Vln. II - - come sopra **$\sharp\text{F}$** **$\sharp\text{F}$** **$\sharp\text{F}$**

Vla. - - come sopra **$\sharp\text{F}$** **$\sharp\text{F}$** **$\sharp\text{F}$**

Vc. - - div. **$\infty \text{ F}$** **$\flat\text{D}$**

Cb. - - **$\infty \text{ F}$** - **$\flat\text{D}$**

58

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 (a2)

Hn. 3, 4 (a2)

Tim. p — f p — f p — f

Hp.

Vln. I f #f

Vln. II

Vla.

Vc. f f p

Cb. f f

G

Musical score for orchestra and choir, page 64, section III. THRESHOLD.

The score consists of five systems of music, each with multiple staves:

- System 1:** Fl. 1, 2 (Flute 1, 2), Ob. 1, 2 (Oboe 1, 2), Cl. 1, 2 (Clarinet 1, 2), Bsn. 1, 2 (Bassoon 1, 2). All parts are silent (rests).
- System 2:** Hn. 1, 2 (Horn 1, 2) and Hn. 3, 4 (Horn 3, 4). Both staves begin with a melodic line. The Hn. 1, 2 staff uses grace notes and quarter notes. The Hn. 3, 4 staff uses eighth notes and sixteenth notes. Measures 1-4 are identical; measure 5 begins a new melodic line.
- System 3:** Timp. (Timpani). The first measure starts with a dynamic *f* and a sustained note. Measures 2-4 are silent.
- System 4:** Hp. (Double Bass). All measures are silent.
- System 5:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), Cb. (Double Bass). The Vln. I staff begins with a dynamic *f*. The Vln. II staff begins with a dynamic *f*. The Vla., Vc., and Cb. staves begin with a dynamic *f*. Measures 1-4 are identical. Measures 5-6 show a transition, indicated by "div." (divisi) markings above the staves.

68

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

(a2)

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - III. THRESHOLD

mf

unis.

div.

mf

f

mf

73

This musical score page contains ten staves of music for an orchestra. The instruments listed from top to bottom are: Flute 1, 2; Oboe 1, 2; Clarinet 1, 2; Bassoon 1, 2; Horn 1; Horn 2; Horn 1, 2; Horn 3; Horn 4; Horn 3, 4; Timpani; Double Bass; Violin I; Violin II; Cello; Bassoon; and Double Bassoon. The score is in common time. Measure 73 begins with rests for most instruments. At the start of the third measure, the Clarinet 1, 2 and Bassoon 1, 2 play eighth-note patterns labeled 'a2' with dynamics 'mf'. In the fourth measure, the Violin I and Double Bass play eighth-note patterns labeled 'a2' with dynamics 'mf'. The Violin II, Cello, and Bassoon provide harmonic support with sustained notes. The Double Bassoon has sustained notes throughout the measure.

DAYBOOK - III. THRESHOLD

67

DAYBOOK - III. THRESHOLD

H

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - III. THRESHOLD

Musical score page 83. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, 2, Horn 1, 2, Horn 3, 4, Timpani, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The score features dynamic markings such as **ff** (fortissimo) and **f** (forte). The bassoon section has a dynamic range from **p** (pianissimo) to **ff**. The strings (Violins, Violas, Cellos, Double Bass) play sustained notes or rhythmic patterns. The woodwind section (Flutes, Oboes, Clarinets) also contributes to the harmonic texture.

DAYBOOK - III. THRESHOLD

88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2 (a2)

Hn. 3, 4 (a2)

Timpani

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

p

p

p

p

ff

(a2)

p

p

ff

p

f

unis.

p

p

p

div.

ff

p

p

tr.

mp

mp

unis.

mp

mp

mp

mp

mp

98

This musical score page contains ten staves of music for an orchestra. The instruments listed from top to bottom are: Flute 1, 2; Oboe 1, 2; Clarinet 1, 2; Bassoon 1, 2; Horn 1, 2; Horn 3, 4; Timpani; Double Bass; Violin I; Violin II; Viola; Cello; and Bassoon. The score is in common time. Measure 98 begins with rests for most instruments. At the start of measure 99, the Bassoon 1, 2 staff has a dynamic marking of \textit{mp} followed by a crescendo line leading to a forte dynamic. The Timpani staff has dynamics p , \textit{pp} , and \textit{mp} . The Double Bass staff has a dynamic \textit{p} . The Violin I staff has a dynamic p . The Violin II staff has a dynamic p . The Viola staff has a dynamic p . The Cello staff has a dynamic \textit{p} .

DAYBOOK - III. THRESHOLD

108

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2 (a2)

Bsn. 1, 2 (a2)

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K
a2

mp

mp

mp

mp

mp

mp

mp

mp

mp

div.

mp

mp

mp

div.

mp

p

DAYBOOK - III. THRESHOLD

113

Fl. 1, 2 Ob. 1 Ob. 2 Cl. 1, 2 Bsn. 1, 2

Hn. 1, 2 Hn. 3, 4

Timpani

Hp.

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

DAYBOOK

IV. LANDFALL

Eric Shanfield

$\text{♩} = 96$

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2 in B♭
1. 3
 p ————— f

Bassoons 1 & 2
1. 5
 p ————— f

Horn 1 & 2 in F
 p lontano

Horn 3 & 4 in F
 p lontano

Timpani

Harp

$\text{♩} = 96$

Violin I

Violin II

Viola
sola
 f ————— p

Violoncello
1. solo
 f ————— p

Contrabass

4

Fl. 1, 2

Ob. 1, 2

(1.) 3

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla. (sola)

Vcl. (1. solo)

Cb.

A

Fl. 1, 2

Ob. 1, 2

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

Bsn. 1, 2
(1.) *p-5-f*

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla. (sola) *f-p*

Vc. (1. solo) *f-p*

Cb.

A

Vln. I

Vln. II

Vla. (solo) *f-p*

Vc. (1. solo) *f-p*

Cb. *f-p*

A

Vln. I

Vln. II

Vla. (solo) *f-p*

Vc. (2. solo) *f-p*

Cb. *f-p*

10

Fl. 1, 2

Ob. 1, 2

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

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

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I
solo
non vib. *p*

Vln. II
solo
non vib. *p*

Vla.
(1. solo) *p* *f* *p* *f* *p*

Vc.
2. solo *f* *p* *f* *p* *f* *p*

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

B

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1 *p* *f* *5* *f* *5* *f* *3* *f* *p*

Cl. 2 *f* *p*

Bsn. 1, 2 *p* *f* *3* *f* *p*

Hn. 1, 2

Hn. 3, 4

Timp.

Hp. *f* *b* *o*

B

(solo) norm.

Vln. I *f* *p*

(solo) norm. *p* *f* *p*

(sola) *f* *p* *6* *f* *p*

(1. solo) *f* *p* *p* *f* *p*

(2. solo) *f* *p* *pizz.* *f*

(solo) *f* *p* *pizz.* *f*

16

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(solo)

(solo)

(solo)

(1. solo)

(2. solo)

(solo)

20

Fl. 1 $f \text{ --- } p$ $f \text{ --- } p$ $f \text{ --- }$

Fl. 2 $f \text{ --- } p$ $f \text{ --- } p$ $f \text{ --- }$

Ob. 1, 2

Cl. 1 $f \text{ --- } p$ $f \text{ --- } p$ $f \text{ --- } p$

Cl. 2 $f \text{ --- } p$ $f \text{ --- } p$ $f \text{ --- } p$

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timpani

Hp.

Vln. I $f \text{ --- } p$

Vln. II $f \text{ --- } p$

Vla. $f \text{ --- } p$

Vc. $f \text{ --- } p$

Cb.

C

Fl. 1 *p*

Fl. 2 *p*

Ob. 1, 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1, 2 *p*

Hn. 1, 2

Hn. 3, 4

Timp.

Hp. *p*

C
(solo)

Vln. I *p*

(solo)

Vln. II *p*

(solo)

Vla. *p*

Vc.

Cb.

sim.

25

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - IV. LANDFALL

32

Fl. 1 *p* — *f* sim. *p* — *f* *p*

Fl. 2 *p* — *f*

Ob. 1 *p* — *f*

Ob. 2 *p* — *f*

Cl. 1, 2 (1.) *p* — *f* *p* — *f* *p*

Bsn. 1 —

Bsn. 2 *p* — *f* *p* — *f*

Hn. 1, 2 —

Hn. 3, 4 —

Timp. —

Hp. —

Vln. I (solo) —

Vln. II *p* — *f* —

Vla. *p* — *f* —

Vc. (1. solo) —

Vc. *p* — *f* —

Vc. (2. solo) —

Cb. (solo) —

35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DAYBOOK - IV. LANDFALL

87

E

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 *ben pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *f* *mf* *f* *mf*

Hn. 2 *f* *mf* *f* *mf*

Hn. 3 *f* *mf* *f* *mf*

Hn. 4 *ff* *f* *ff* *f*

Timp.

blow air through instrument

Hp. *f*

E

Vln. I

Vln. II *gli altri* 5

Vln. II *f* *p*

Vla. *gli altri* 3 3

Vla. *f* *p*

Vc. *gli altri*

Vc. *f* *p*

Cb. *gli altri*

Cb. *p*

F

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tim.

C-
B-
B-

p

Hp.

Vln. I

Vln. II
(gli altri)

solo
p cresc.

f
p

sola
p cresc.

Vla.
(gli altri)

f
p

1. solo
p cresc.

2. solo
p cresc.

Vc.
(gli altri)

f
p

Cb.

F

Vln. I

Vln. II
(gli altri)

solo
p cresc.

f
p

sola
p cresc.

Vla.
(gli altri)

f
p

1. solo
p cresc.

2. solo
p cresc.

Vc.
(gli altri)

f
p

Cb.

DAYBOOK - IV. LANDFALL

51

Fl. 1

Fl. 2

Ob. 1 *p cresc.*

Ob. 2 *p cresc.*

Cl. 1, 2

Bsn. 1, 2 (1.) (b)

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

Vln. II (solo)

Vla. (solo)

Vcl. (1. solo)

Vcl. (2. solo)

Cb. (gli altri)

Cb. (gli altri)

The score consists of two systems of music. The first system (measures 51-56) features woodwind entries (Flutes, Oboes, Clarinets, Bassoons) with dynamic markings like *p cresc.* and rhythmic patterns involving sixteenth-note figures. The second system (measures 57-62) introduces string solos for Violin II, Cello, and Double Bass, each marked with a '6' above the staff. The strings play eighth-note patterns. The vocal parts (Chorus) begin in measure 57, singing 'Gli altri'. The bassoon parts (Bassoon 1, 2) continue their sustained notes from the previous system.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

G

Vln. I

(solo)

Vln. II

(solo)

Vla.

(solo)

(1. solo)

Vc.

(2. solo)

Cb.

DAYBOOK - IV. LANDFALL

91

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

G

Vln. I

(solo)

Vln. II

(solo)

Vla.

(solo)

(1. solo)

Vc.

(2. solo)

Cb.

DAYBOOK - IV. LANDFALL

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

(solo)

Vln. II

(solo)

Vla.

(solo)

Vc.

(1. solo)

Cb.

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

(solo)

Vln. II

(solo)

Vla.

(solo)

Vc.

Cb.

H (2.)

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

(solo)

mf

Vln. II

(solo)

sim.

Vla.

(solo)

sim.

(1. solo)

Vc.

2. solo

mf

Cb.

67

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Timp.

Hp.

Vln. I

(solo)

Vln. II

(solo)

sim.

Vla.

(solo)

sim.

(1. solo)

mf

Vc.

(2. solo)

Cb.

mf

I

Fl. 1, 2

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1, 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tim.

I

(solo) sim.

Vln. I

(solo) sim.

Vln. II

(solo) sim.

Vla.

(1. solo) sim.

Vc.

(2. solo)

Cb.

80

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sim.

p

p

p

p

p

gliss.

C \sharp , B \flat

p

gliss.

(solo)

3 *3* *3* *3* *3* *3* *3* *3*

(solo) *sim.*

(1. solo)

(2. solo)

(solo)

K

Fl. 1 ff

Fl. 2 ff 6 6 6

Ob. 1, 2 ff

Cl. 1 ff

Cl. 2 ff 3 3 3

Bsn. 1 ff

Bsn. 2 ff

Hn. 1 ff

Hn. 2 ff

Hn. 3 ff 3 3 3

Hn. 4 ff

Tim. ff

Hp ff

K

Vln. I (solo) ff

Vln. II (solo) ff

Vla. (solo) ff

Vc. (1. solo) ff

Vc. (2. solo) ff

Cb. (solo) ff 3 3 3

DAYBOOK - IV. LANDFALL