

SYMPHONY FOR LOW ORCHESTRA



ERIC SHANFIELD

SYMPHONY FOR LOW ORCHESTRA

Eric Shanfield | ENS.2020.3

4.10.20-4.24.10 | 21 mins.

2 Bass Clarinets in Bb

2 Contrabass Clarinets in BBb

2 Bassoons

2 Contrabassoons

8 Horns in F

4 Tenor Trombones

2 Bass Trombones

Cimbasso *or* Contrabass Trombone in BBb

2 Euphoniums in C *or* 2 Baritone Horns in Bb

2 Tubas

Timpani

2 Percussion: Tam-tam, Large Bass drum

24 Cellos

12 Basses

Score is *transposed*. Normal octave transpositions apply.

Tempi are approximate and flexible, except in Part II, where mov. 4 exactly doubles the tempo of mov. 3 by metric modulation.

Glissandi begin immediately and last the length of the note as written.

- When notated in the bass clef, horns are written a fifth above the sounding pitch, as in the treble clef.
- Tenor trombones 1 & 2 require straight mutes; tenor trombones 3 & 4 require F-attachments.
- Although a cimbasso is much preferred, a contrabass trombone may be substituted so long as notes are never omitted nor transposed up an octave.
- Euphoniums are written in C and notated in the bass clef; Bb baritone horns may be substituted so long as both instruments are either euphoniums or baritones. Euphonium 2/Baritone 2 must have a low concert C.
- The tam-tam should never be allowed to ring through rests.
- Use a large bass drum, prepared such that each strike is powerful and short, with little resonance.
- Cellos are divided into four groups of six (1-6, 7-12, 13-18, 19-24), basses into two groups of six (1-6, 7-12), and divide equally into two groups of three or three groups of two.
- Basses 7-12 require an extension.

SYMPHONY FOR LOW ORCHESTRA

Movie soundtracks are often criticized for their appropriation of tropes and styles derived from the classical canon, as if this is not something that has happened continuously with little comment or implied derogation throughout the repertoire itself. Such a blinkered perspective on soundtrack music both overlooks and diminishes the many stylistic innovations originated by major figures as disparate as Bernard Herrmann, John Williams, Michael Nyman, and Hans Zimmer. In my recent work generally, and this piece in particular, I have attempted to move in precisely the opposite direction, repurposing and reappraising musical ideas, approaches, materials, and textures common in the soundtrack world by setting them into various abstract narratives and structural models normative within the European-American classical tradition.

In order to emphasize the gorgeous dark sound worlds favored by composers like Herrmann and Zimmer, for this piece I envisioned an unusual, expanded orchestra comprised entirely of bass instruments. The low orchestra of the title is predominated by a huge, burnished brass section, accompanied by deep woody winds and enlarged groups of low strings. Uncommon instruments including contrabass clarinets, euphoniums, and a cimbasso (a kind of contrabass trombone) further augment and enrich the symphony's resonant inky textures.

Excepting the instrumentation, *Symphony for Low Orchestra* is very nearly a traditional symphony, developing clearly defined material across an introduction, scherzo, slow movement, and finale. An overarching harmonic architecture binds the piece together, and structural cycles of melodic, rhythmic, and textural material rotate within each movement as well as within the piece as a whole, producing a comprehensive musical narrative.

This symphony's four movements are grouped into two parts, each featuring two movements that play *attacca*. Melodies are shared and develop within each part, and throughout I utilize a heterophonic method I call fractal polyphony, in which melodies are set against themselves as they move at different speeds, an approach akin to viewing the same object from different angles, at different distances.

Tolling chords solemnly introduce Part I of *Symphony for Low Orchestra*, launching a surging *Andante con moto* in which slowly building and receding spans of rushing strings and blazing brass set the tone for the work as a whole. From a return of the opening chords emerges a pulsing *Allegro ma non troppo*. As interlocking ostinatos cut syncopated swaths across the music's regular melodic and harmonic grid, long melodies reach and subside atop an unsettled terrain of restless glissandi before merging in best symphonic style with themes from the first movement in a coruscating recapitulation.

Part II begins with an achingly slow *Largo*. Having been drawn to fast music for most of my life, this movement is the slowest, most elongated stretch of music I have yet written. Yearning unison melodies ascend from the depths, gradually unfurling into graceful fractal polyphony. These melodies proliferate and accumulate until, when they reach their climax, the tempo doubles in speed and the *Symphony for Low Orchestra* blossoms into its majestic *Finale*.

Symphony for Low Orchestra was written in April 2020 and lasts a bit over twenty minutes.

SYMPHONY FOR LOW ORCHESTRA

PART I - 1. ANDANTE CON MOTO

Eric Shanfield

Andante con moto ♩=92

Bass Clarinet 1, 2 in B♭

Contrabass Clarinet 1, 2 in B♭

Bassoon 1, 2

Contrabassoon 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Horn 5, 6 in F

Horn 7, 8 in F

Tenor Trombone 1, 2

Tenor Trombone 3, 4

Bass Trombone 1, 2

Cimbasso in B♭

Euphonium 1, 2

Tuba 1, 2

Timpani

Tam-tam

Bass Drum

Violoncello 1-6

Violoncello 7-12

Violoncello 13-18

Violoncello 19-24

Contrabass 1-6

Contrabass 7-12

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SYMPHONY FOR LOW ORCHESTRA - PART I

SIMPLIFIED ORCHESTRA PARTS

A

10

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

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

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

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

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6
p ♯

Hn. 7, 8
p ♯ ♭

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

Tbn. 3, 4
ff *p* f *p*

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

Cimb.
ff *p* f *p*

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

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

Timp.
ff *p* f

T-t.
damp f

B. D.
ff *p* f

A

Vc. 1-6
f p

Vc. 7-12
f 6 6 6 6 6 6 6 p

Vc. 13-18
ff pp f p

Vc. 19-24
ff pp f 6 6 6 6 6 6 p

Cb. 1-6
f p

Cb. 7-12
ff pp f > > > > > > p

16

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

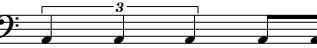
SYMPHONY FOR LOW ORCHESTRA - PART I

B

20

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Tim.  **p** **f**

T-t.
B. D.


B

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12



24

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

28 **C**

B. Cl. 1, 2 f p

Cb. Cl. 1, 2 f p

Bsn. 1, 2 p f p

Cbsn. 1, 2 p f p

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6 a2 p

Hn. 7, 8 a2 p

Tbn. 1, 2 f

Tbn. 3, 4 f

B. Tbn. 1, 2 f p f p

Cimb.

Euph. 1, 2 Soli f

Tba. 1, 2

Tim. 3 p f

T-t.

B. D.

Vc. 1-6 f 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vc. 7-12 6 6 6 6 f p f

Vc. 13-18

Vc. 19-24 6 f p f

Cb. 1-6 f

Cb. 7-12 f p f

32

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Tim.
T.t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

D

36

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

ff 6 6 6 6

2.

ff 6 6 6 6

p

1

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Musical score for Timpani and Trombones. The score consists of two staves. The top staff is for Timpani, showing a dynamic marking of *p* followed by a crescendo line leading to *ff*. The bottom staff is for Trombones, showing four vertical dashes indicating sustained notes.

Measure 16 (cont'd) - Measure 20

D

Vc. 1-6: Sixteenth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 17-18 show sixteenth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 19-20 show sixteenth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*.

Vc. 7-12: Measures 17-18 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 19-20 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*.

Vc. 13-18: Measures 17-18 show sixteenth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 19-20 show sixteenth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*.

Vc. 19-24: Measures 17-18 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 19-20 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*.

Cb. 1-6: Measures 17-18 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 19-20 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*.

Cb. 7-12: Measures 17-18 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*. Measures 19-20 show eighth-note patterns with grace notes, dynamic *p*, followed by *f*, then *p*.

40

1.

2.

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

44

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2 Timp.

T.t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

50

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.

T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

54

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

F

SYMPHONY FOR LOW ORCHESTRA - PART I

58

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

58

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

G

17

SYMPHONY FOR LOW ORCHESTRA - PART I

66

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

70

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

H

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2

Tim. T-t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

74

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4 *p echo*

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2 *p* *mf*

Tba. 1, 2 *p* *mf*

Tim.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18 *mf*

Vc. 19-24 *mf*

Cb. 1-6 *mf*

Cb. 7-12 *mf*

SYMPHONY FOR LOW ORCHESTRA - PART I

86

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

Soli
mf to the fore

91

B. Cl. 1, 2 *f*

Cb. Cl. 1, 2 *p* — *f*
sim.

Bsn. 1, 2 *f*

Cbsn. 1, 2 *f* — *p*
sim.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6 *f*

Hn. 7, 8 *f*

Tbn. 1, 2 *f*

Tbn. 3, 4 *f*

B. Tbn. 1, 2 *f* — *p*
f — *p*

Cimb. *f* — *p*
f — *p*

Euph. 1, 2 *f*

Tba. 1, 2

Tim. *f*
p — *f*

T-t.

B. D.

Vc. 1-6 *f* to the fore

Vc. 7-12 *f* to the fore

Vc. 13-18 *f* to the fore

Vc. 19-24 *f* to the fore

Cb. 1-6

Cb. 7-12 *f* to the fore

SYMPHONY FOR LOW ORCHESTRA - PART I

J

97

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
(norm.)
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.

T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

101

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

105

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T.-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

109

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

K

118

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 **Hn. 3, 4** **Hn. 5, 6** **Hn. 7, 8**

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2

Timp. T-t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

a₂

ff *p* *ff non decresc.* *a₂*

ff *p* *ff non decresc.* *a₂*

ff *p* *ff non decresc.* *f*

ff *p* *ff non decresc.* *mf*

no breath

ff *f* *p* *ff non decresc.*

ff *p* *ff*

ff *p* *ff*

ff *p* *B. tr. 1*

ff *p* *B. tr. 2/Cimb.*

ff *p* *ff*

ff *p* *ff non decresc.*

ff *p* *ff non decresc.*

ff *p* *ff non decresc.*

ff *ff* *mf < f*

ff *p* *mp < mf*

damp

ff *p* *ff*

ff *p* *ff*

ff *p* *f*

ff *p* *mf*

ff *p* *ff*

K

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

ff

SYMPHONY FOR LOW ORCHESTRA
PART I - 2. ALLEGRO MA NON TROPPO

L Allegro ma non troppo ♩=126

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
p
Tbn. 3, 4
p
B. Tbn. 1, 2
p
Cimb.
p
Euph. 1, 2
N.B.: staccato
p
Tba. 1, 2
N.B.: staccato
p
Tim. D → E♭
mp
p
T-t.
p
B. D.
mp

Vc. 1-6
p
Vc. 7-12
p
Vc. 13-18
p
Vc. 19-24
p
Cb. 1-6
p
Cb. 7-12
p

div.
pp — *p* sim.
div.
pp — *p* sim.
N.B.: staccato
pizz. (non div.)
p
N.B.: staccato
pizz.

M

136

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Tim. T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

2. Soli *p* *mp*

3. Soli *p* *mp*

N.B.: staccato *p*

N.B.: staccato *p*

p *pp*

p *pp*

p *pp*

p

trill *mp* *p*

pp *p* *sim.*

pp *p* *sim.*

144

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim.
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

N

152

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim.
T.t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

N

160

O

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T.-t.

B. D.

O

div. a3

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

3

sim.

1.

mp

p

II

1.

mp

p

mf

p

N.B.: staccato

mp

N.B.: staccato

mp

N.B.: staccato

pp

pp

pp

mp

p

a2

mp

p

pp

mp

mp

tr.

div. a3

mp

p

sim.

div. a3

mp

p

N.B. staccato quarter note = eighth note

div.

mp

p

arco div.

mp

N.B. staccato quarter note = eighth note

arco

mp

arco

mp

SYMPHONY FOR LOW ORCHESTRA - PART I

166

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2
sim.

Cbsn. 1, 2
sim. 5

Hn. 1, 2
a2

Hn. 3, 4
a2

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T.-t.

B. D.

Vc. 1-6

Vc. 7-12
sim.

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

P

B. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

(1.)
Cbsn. 1, 2

sim.

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Soli non slur
Cimb.
Soli non slur
Euph. 1, 2
Soli non slur
Tba. 1, 2
A → Bb
Tim.
T.t.
B. D.

mp
p
mf

P

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

p
mp
sim.
p
p
p

SYMPHONY FOR LOW ORCHESTRA - PART I

177

Q

N.B.: staccato $\text{d}=\text{j}$

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T.t.

B. D.

Q

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

183

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Soli
Cimb.
Euph. 1, 2
Tba. 1, 2
Soli
Tim. *mf*
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

R

189

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T.t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

195

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

S

Soli unis.

Soli unis.

Soli unis.

Soli unis.

(arco)

pizz.

201

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim.
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

This musical score page contains three systems of music for a low orchestra. The instrumentation includes woodwinds (Bassoon, Bass Clarinet, Bassoon/Cb., Bassoon/Cbsn.), brass (Trombone, Bass Trombone), woodwinds (Horn, Bassoon), strings (Violin, Cello), and percussion (Timpani, Triangle, Bass Drum). The score is labeled 'SYMPHONY FOR LOW ORCHESTRA - PART I' and page number '40'. Measure 201 shows sustained notes from woodwind instruments. Measures 202-204 show various dynamics (mf, a2, p, f) and sustained notes from brass and woodwind instruments. Measures 205-206 show sustained notes and eighth-note patterns from strings and woodwind instruments.

208

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

T

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2 a2 *mf* f
Hn. 3, 4 a2 *mf* f
Hn. 5, 6 *p* f *p* f *p*
Hn. 7, 8 *p* f *p* f *p*
Tbn. 1, 2 *f*
Tbn. 3, 4 *f*
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim. *p* 3 6
T-t.
B. D. 3 3 *p*

T

Vc. 1-6 *mf* f *mf* f
Vc. 7-12 *mf* f *mf* f
Vc. 13-18 *mf* f
Vc. 19-24 *mf* f
Cb. 1-6
Cb. 7-12

U

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T.-t.

B. D.

U

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART I

A page from a musical score for orchestra and choir, page 229. The score includes parts for B.Clarinet 1, 2; Cb.Clarinet 1, 2; Bassoon 1, 2; Bassoon 1, 2; Horn 1, 2; Horn 3, 4; Horn 5, 6; Horn 7, 8; Trombone 1, 2; Trombone 3, 4; Bass Trombone 1, 2; Cimbalom; Euphonium 1, 2; Tuba 1, 2; Timpani; Triangle; Bass Drum; Violin 1-6; Violin 7-12; Violin 13-18; Violin 19-24; Cello 1-6; and Double Bass 7-12. The music features various dynamics like forte (f), piano (p), and sforzando (sf). Measures show complex harmonic progressions with many sharps and flats.

234

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

V

B. Cl. 1, 2 ff p #8 #8

Cb. Cl. 1, 2 ff

Bsn. 1, 2 ff p #8 #8

Cbsn. 1, 2 ff

Hn. 1, 2 ff

Hn. 3, 4 ff

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2 ff p #8 #8

Tbn. 3, 4 ff p #8 #8

B. Tbn. 1, 2 ff p ff ff

Cimb.

Euph. 1, 2 ff

Tba. 1, 2 ff

Tim. ff

T-t.

B. D. ff

B → A, E♭ → E♯

p

V unis.

Vc. 1-6 ff

Vc. 7-12 ff

Vc. 13-18 ff

Vc. 19-24 ff

Cb. 1-6 ff

Cb. 7-12 ff

243

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 rit.

Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2

Timp. 3
ff <

T-t. p

B. D. ff

Vc. 1-6 rit.

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

Drammatico ♩=92

247

B. Cl. 1, 2 *fff*

Cb. Cl. 1, 2 *fff* *p*

Bsn. 1, 2 *fff*

Cbsn. 1, 2 *fff* *p*

Hn. 1, 2 pavillons en l'air *fff*

Hn. 3, 4 *fff*

Hn. 5, 6 *fff*

Hn. 7, 8 *fff*

Tbn. 1, 2 *fff* *p* *fff*

Tbn. 3, 4 *fff* *p* *fff*

B. Tbn. 1, 2 *fff* *p*

Cimb.

Euph. 1, 2 *fff*

Tba. 1, 2 *fff* *p*

Tim. *fff*

T.-t. *fff*

B. D. *fff* *f* *fff* *f* *fff*

Drammatico ♩=92

Vc. 1-6 *fff* *p* *fff* *p* *fff*

Vc. 7-12 *fff* *p* *fff* *p* *fff*

Vc. 13-18 *fff* *p* *fff* *p* *fff*

Vc. 19-24 *fff* *p* *fff* *p* *fff*

Cb. 1-6 *fff* *p* *fff* *p* *fff*

Cb. 7-12 *fff* *p* *fff* *p* *fff*

252

molto rit.

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

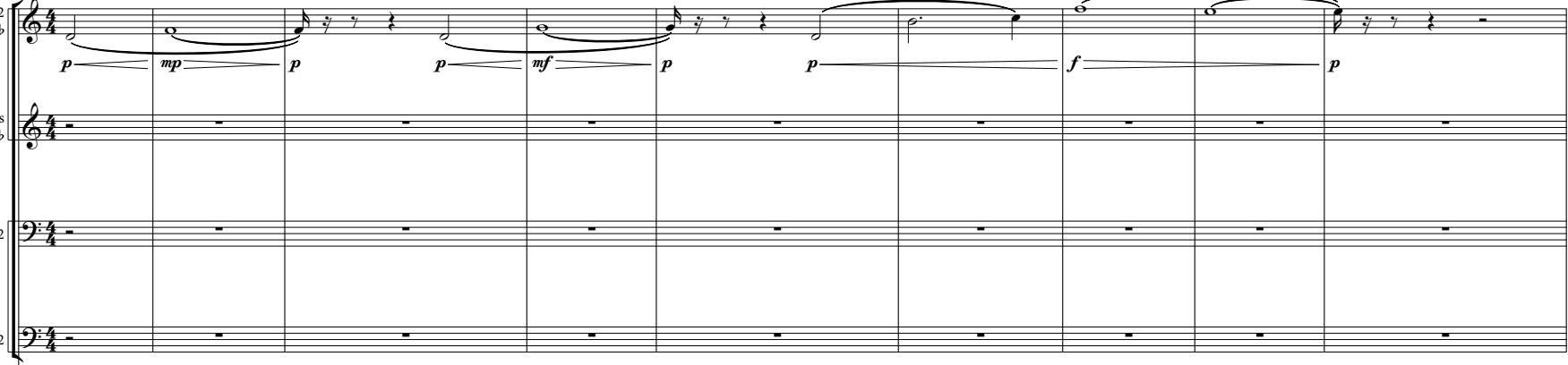
SYMPHONY FOR LOW ORCHESTRA

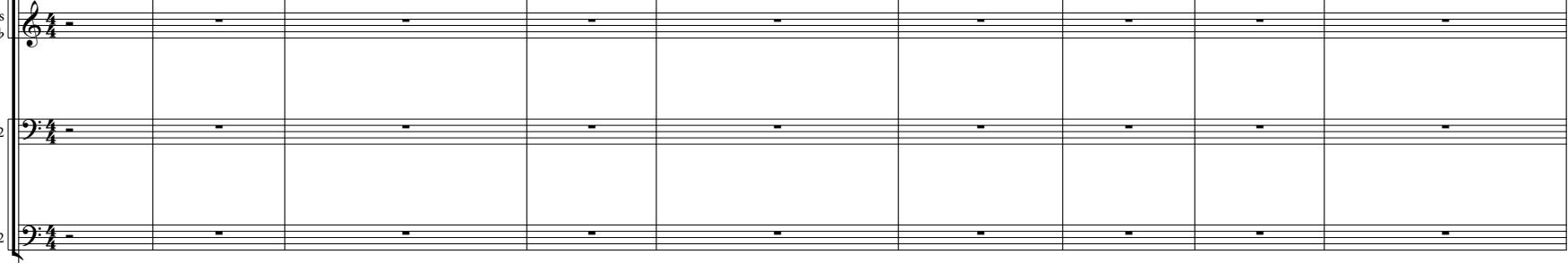
PART II: LARGO

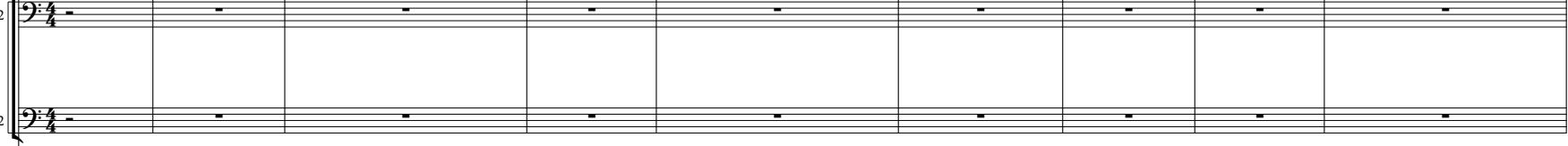
Eric Shanfield

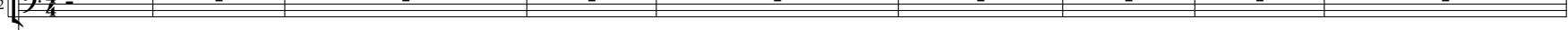
Largo $\text{♩} = 60$

1.

Bass Clarinet 1, 2 in B_b


Contrabass Clarinet 1, 2 in B_b


Bassoon 1, 2


Contrabassoon 1, 2


Horn 1, 2 in F

Horn 3, 4 in F

Horn 5, 6 in F

Horn 7, 8 in F

Tenor Trombone 1, 2

Tenor Trombone 3, 4

Bass Trombone 1, 2

Cimbasso in B_b

Euphonium 1, 2

Tuba 1, 2

Timpani

Tam-tam

Bass Drum

Violoncello 1-6

Violoncello 7-12

Violoncello 13-18

Violoncello 19-24

Contrabass 1-6

Contrabass 7-12

A

B. Cl. 1
B. Cl. 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
3.
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

B

Musical score for section B, featuring six staves of music. The staves are labeled from top to bottom: Vc. 1-6, Vc. 7-12, Vc. 13-18, Vc. 19-24, Cb. 1-6, and Cb. 7-12. The score includes dynamic markings such as *p*, *f*, *mf*, and *mp*. Measure numbers 1 through 8 are present above the staves.

D

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1

Bsn. 2

2.

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

5.

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

3.

Tbn. 3, 4

1.

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

D

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

E

B. Cl. 1 B. Cl. 2 Cb. Cl. 1, 2 Bsn. 1 Bsn. 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2

Tim. T.t. B. D.

E

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

F

48

B. Cl. 1 *mp* *p*

B. Cl. 2 *p* *mp*

Cb. Cl. 1, 2

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Cbsn. 1, 2 *p* *mp* *p*

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

Hn. 3, 4 *p* *mp*

Hn. 5, 6 *a2* *p* *mp*

Hn. 7, 8 *a2* *p* *mp*

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2 *p* *mp*

Tba. 1, 2

Tim. *p*

T.-t.

B. D.

F

Vc. 1-6 *f* *o* *p* *mp*

Vc. 7-12 *mp* *p* *mp* *p*

Vc. 13-18

Vc. 19-24 *mp* *p* *mp* *p*

Cb. 1-6 *p* *mp*

Cb. 7-12 *p* *mp*

Musical score for strings section (B. Cl., Cb. Cl., Bsn., Cbsn.) showing measures 54-60. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Measure 54 starts with a dynamic of **rit.**. Measures 55-59 show sustained notes. Measure 60 begins with a dynamic of **G a tempo** and a tempo marking of **=60**.

Musical score page 10, measures 11-12. The score includes parts for Hn. 1, 2; Hn. 3, 4; Hn. 5, 6; Hn. 7, 8; Tbn. 1, 2; Tbn. 3, 4; B. Tbn. 1, 2; Cimb.; Euph. 1, 2; Tba. 1, 2; Timp.; T-t.; and B. D.

In measure 11, all woodwind parts (Horns 1, 2; 3, 4; 5, 6; 7, 8) play eighth-note patterns at p . The brass parts (Tubas 1, 2; 3, 4; Bass Trombones 1, 2; Cimbals; Euphoniums 1, 2) play sustained notes or eighth-note patterns at p , with dynamic markings f , \tilde{p} , mf , and p .

In measure 12, the woodwinds continue their eighth-note patterns at p . The brass parts play eighth-note patterns at f , \tilde{p} , mf , and p . The timpani play eighth-note patterns at f and p , with a dynamic marking tr above the first note. The tuba part has a dynamic marking mf . The bassoon and double bass parts have sustained notes throughout the measure.

rit.

G a tempo ♩=60

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

60

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

measures 1-8

measures 9-16

measures 17-24

measures 60-64

measures 65

H

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2 a2 f
Hn. 3, 4 a2 f
Hn. 5, 6 a2 f
Hn. 7, 8
Tbn. 1, 2 f
Tbn. 3, 4 f
B. Tbn. 1, 2 1./2. f
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T-t. f
B. D. f

Vc. 1-6 sim. p
Vc. 7-12 sim. p
Vc. 13-18 sim. p
Vc. 19-24 sim. p
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

70

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

I

B. Cl. 1

B. Cl. 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T.-t.

B. D.

I

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

78

B. Cl. 1
B. Cl. 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Tim.
T.t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

a2

a2

a2

a2

mf

p

mf

p

mf

p

mf

p

tr

p

p sub.

p sub.

p sub.

p sub.

J

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim.
T-t.
B. D.

J

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

86

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T.-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA
PART II: FINALE

K Finale. Doppio movimento $\text{d}=120$

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timpani
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

K Finale. Doppio movimento $\text{d}=120$

SYMPHONY FOR LOW ORCHESTRA - PART II

93

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Timp.

T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

100

B. Cl. 1, 2
C. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

104

B. Cl. 1, 2

Cb. Cl. 1, 2 *p*

Bsn. 1, 2

Cbsn. 1, 2 *p*

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2 *p*

Cimb. *p*

Euph. 1, 2

Tba. 1, 2

Tim. *p* *f*

T.-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

108

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2

Tim. D \sharp → D \flat
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

D \sharp → D \flat

T-t.

B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

M

112

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

R.D.

M

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

116

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timpani
T.-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

N
Soli

B. Cl. 1 120

B. Cl. 2

Bsn. 1

Bsn. 2

Cbsn. 1, 2

mf

Soli

Soli

#o

#o

a2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

f

Tbn. 1, 2

mf

sim.

Tbn. 3, 4

mf

sim.

B. Tbn. 1, 2

mf

p

Cimb.

Euph. 1, 2

f

mf

p

Tba. 1, 2

f

mf

p

Tim.

T.-t.

B. D.

N

Vc. 1-6

3 3 3 3 3 3

mf

Vc. 7-12

mf

Vc. 13-18

5 5

mf

Vc. 19-24

> > > >

mf

Cb. 1-6

mf

Cb. 7-12

mf

124

B. Cl. 1

B. Cl. 2

Cb. Cl. 1, 2

Bsn. 1

Bsn. 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T.t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

a2

128

B. Cl. 1
B. Cl. 2
Cb. Cl. 1, 2
Bsn. 1
Bsn. 2
Cbsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T.t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

mf

a2

SYMPHONY FOR LOW ORCHESTRA - PART II

O

B. Cl. 1
B. Cl. 2
Cb. Cl. 1, 2
Bsn. 1
Bsn. 2
Cbsn. 1, 2

mf

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim.
T.-t.
B. D.

p *mf*

O

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

f Soli

f Soli

135

B. Cl. 1

B. Cl. 2

Cb. Cl. 1, 2

Bsn. 1

Bsn. 2

Cbsn. 1, 2

Hn. 1, 2

Play 2nd x only (a2)

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

138

B. Cl. 1

B. Cl. 2

Cb. Cl. 1, 2

Bsn. 1

Bsn. 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T.t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

P

B. Cl. 1

B. Cl. 2

Cb. Cl. 1, 2

Bsn. 1

Bsn. 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

Performance instructions and dynamics:

- mf (mezzo-forte)
- p (pianissimo)
- mf cresc. (mezzo-forte crescendo)
- a2 (a dynamic marking, likely a forte)
- b2 (a dynamic marking, likely a forte)
- mp! (mezzo-piano with exclamation)

SYMPHONY FOR LOW ORCHESTRA - PART II

Q

153

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Tim.

T.-t.
B. D.

Q

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

157

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2 Timp. T-t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

161

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2

Timp. T-t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

R

SIMPHONY FOR LOW ORCHESTRA - PART II

165

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8
Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T.-t.
B. D.

R

The musical score for section R consists of six staves:

- Vc. 1-6**: Bass clef, 16th-note patterns with grace notes.
- Vc. 7-12**: Bass clef, dynamic *p*, instruction "sul tasto on the string", dynamic *mp*.
- Vc. 13-18**: Bass clef, dynamic *pizz.*
- Vc. 19-24**: Bass clef, dynamic *v*, 16th-note patterns.
- Cb. 1-6**: Bass clef, sustained notes.
- Cb. 7-12**: Bass clef, sustained notes.

169

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

p

Tim.

T-t.

B. D.

Vc. 1-6

Vc. 7-12

sim.

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

173

B. Cl. 1, 2 Soli Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2 Cimb.

Euph. 1, 2 Tba. 1, 2 Timp.

T-t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

177

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

181

S

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

f

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.

f

7.
8.

p

mf

sim.

p

mf

sim.

T.-t.
B. D.

S

Vc. 1-6
Vc. 7-12
Vc. 13-18
Vc. 19-24
Cb. 1-6
Cb. 7-12

mf

norm. div. 6
p

mf

arco div. a6
p

mf

mf

185

B. Cl. 1, 2
Cb. Cl. 1, 2
Bsn. 1, 2
Cbsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Hn. 5, 6
Hn. 7, 8

Tbn. 1, 2
Tbn. 3, 4
B. Tbn. 1, 2
Cimb.
Euph. 1, 2
Tba. 1, 2
Timp.
T-t.
B. D.

Vc. 1-6
Vc. 7-12
Vc. 13-18
sim.
Vc. 19-24
Cb. 1-6
Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

Musical score for orchestra and choir, page 189. The score is divided into two systems by a vertical bar line.

System 1 (Left):

- B. Cl. 1, 2: Measures 1-2, dynamic *mf*; Measure 3, dynamic *p*.
- Cb. Cl. 1, 2: Measures 1-2, dynamic *mf*; Measure 3, dynamic *p*.
- Bsn. 1, 2: Measures 1-2, dynamic *mf*; Measure 3, dynamic *p*.
- Cbsn. 1, 2: Measures 1-2, dynamic *mf*; Measure 3, dynamic *p*.
- Hn. 1, 2: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Hn. 3, 4: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Hn. 5, 6: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Hn. 7, 8: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Tbn. 1, 2: Measure 1, dynamic *p*; Measures 2-3, dynamic *mf cresc.*.
- Tbn. 3, 4: Measure 1, dynamic *p*; Measures 2-3, dynamic *p*.
- B. Tbn. 1, 2: Measure 1, dynamic *p*; Measures 2-3, dynamic *mf*.
- Cimb.: Measure 1, dynamic *p*; Measures 2-3, dynamic *mf*.
- Euph. 1, 2: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Tba. 1, 2: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Timpani: Measure 1, dynamic *p*; Measures 2-3, dynamic *mf*.
- T.t.: Measure 1, dynamic *mf*; Measures 2-3, dynamic *p*.
- B. D.: Measure 1, dynamic *mf*; Measures 2-3, dynamic *p*.

System 2 (Right):

- Vc. 1-6: Measures 1-2, dynamic *mf cresc.*; Measures 3-4, dynamic *p*.
- Vc. 7-12: Measures 1-2, dynamic *mf cresc.*; Measures 3-4, dynamic *p*.
- Vc. 13-18: Measure 1, dynamic *mf*; Measures 2-3, dynamic *cresc.*; Measures 4-5, dynamic *p*.
- Vc. 19-24: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Cb. 1-6: Measure 1, dynamic *mf cresc.*; Measures 2-3, dynamic *p*.
- Cb. 7-12: Measure 1, dynamic *mf*; Measures 2-3, dynamic *p*.

195

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2

Cbsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Hn. 7, 8

Tbn. 1, 2

Tbn. 3, 4

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Timp.

T.-t.

B. D.

Vc. 1-6

Vc. 7-12

Vc. 13-18

Vc. 19-24

Cb. 1-6

Cb. 7-12

SYMPHONY FOR LOW ORCHESTRA - PART II

30

198 (a2) U

B. Cl. 1, 2 *ff* *p* *ff*
C. Cl. 1, 2 *ff* *p* *ff*
Bsn. 1, 2 *ff* *p* *ff*
Cbsn. 1, 2 *ff* *p* *ff*
Hn. 1, 2 *ff* *ff*
Hn. 3, 4 *ff* *ff*
Hn. 5, 6 *ff* *ff*
Hn. 7, 8 *ff* *p* *ff*
Tbn. 1, 2 *ff* *ff*
Tbn. 3, 4 *ff* *ff*
B. Tbn. 1, 2 *ff* *p* *ff*
Cimb. *ff* *ff*
Euph. 1, 2 *ff* *ff*
Tba. 1, 2 *ff* *p* *ff*
Timp. *ff* *pp* *ff*
T-t. *ff* *pp* *ff*
B. D. *ff* *pp* *ff*

Vc. 1-6 *ff* *ff* U

6 6 6 6 6 6 6

div. a3

Vc. 7-12 *ff* *p* *ff*
Vc. 13-18 *ff* *ff*
Vc. 19-24 *ff* *ff*
Cb. 1-6 *ff* *ff*
Cb. 7-12 *ff* *p* *ff*

SYMPHONY FOR LOW ORCHESTRA - PART II

201

B. Cl. 1, 2

Cb. Cl. 1, 2

Bsn. 1, 2
Play 2nd x only (a2) *(ff)*

Cbsn. 1, 2

Hn. 1, 2
Play 2nd x only (a2) *(ff)*

Hn. 3, 4
Play 2nd x only (a2) *(ff)*

Hn. 5, 6

Hn. 7, 8

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

Tbn. 3, 4
p *ff* *p*

B. Tbn. 1, 2

Cimb.

Euph. 1, 2

Tba. 1, 2

Tim.

T-t.

B. D.

Vc. 1-6
Play 2nd x only *(ff)*

Vc. 7-12
unis. *p* *ff* *p* *ff* *p*

Vc. 13-18
unis. *p* *ff* *p* *ff* *p*

Vc. 19-24
unis. *p* *ff* *p* *ff* *p*

Cb. 1-6

Cb. 7-12

div. a4 (1-2, 3, 4, 5-6)

206

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

1.

p sub. *ff*
a2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Play *p sub.* *ff*
a2

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2

p *ff*
a2

Cimb. Euph. 1, 2 Tba. 1, 2

p *ff*
a2

Tim. T-t. B. D.

p *tr* *p sub.* *ff*

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

ff *p ff* *ff* *p ff*

div. *p* *p* *p*

Vc. 1-6 Cb. 1-6 Cb. 7-12

ff *p* *p*

Play *unis.* *fff poss.* *ff*

ff *ff* *ff*

SYMPHONY FOR LOW ORCHESTRA - PART II

210 [2.]

B. Cl. 1, 2 Cb. Cl. 1, 2 Bsn. 1, 2 Cbsn. 1, 2

Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Hn. 7, 8

Tbn. 1, 2 Tbn. 3, 4 B. Tbn. 1, 2

Cimb. Euph. 1, 2 Tba. 1, 2

Tim. T.t. B. D.

Vc. 1-6 Vc. 7-12 Vc. 13-18 Vc. 19-24

Cb. 1-6 Cb. 7-12

Top Section (Measures 210-211):

- B. Cl. 1, 2:** Dynamics: *p sub.*, *ff*, *fff poss.*
- Cb. Cl. 1, 2:** Dynamics: *p*, *ff*, *fff poss.*
- Bsn. 1, 2:** Dynamics: *p*, *ff*, *fff poss.*
- Cbsn. 1, 2:** Dynamics: *p*, *ff*, *fff poss.*
- Hn. 1, 2:** Dynamics: *p sub.*, *ff*, *fff poss.*, *cuvré*
- Hn. 3, 4:** Dynamics: *p sub.*, *ff*, *fff poss.*, *cuvré*, *norm.*
- Hn. 5, 6:** Dynamics: *p sub.*, *ff*, *fff poss.*, *norm.*
- Hn. 7, 8:** Dynamics: *p sub.*, *ff*, *fff poss.*, *norm.*
- Tbn. 1, 2:** Dynamics: *p*, *ff*, *fff poss.*
- Tbn. 3, 4:** Dynamics: *p*, *ff*, *fff poss.*
- B. Tbn. 1, 2:** Dynamics: *p*, *ff*, *fff poss.*
- Cimb.:** Dynamics: *p*, *ff*, *fff poss.*
- Euph. 1, 2:** Dynamics: *p sub.*, *ff*, *ppp poss.*, *fff poss.*
- Tba. 1, 2:** Dynamics: *p*, *ff*, *fff poss.*
- Tim.:** Dynamics: *p*, *ff*, *p*, *fff poss.*
- T.t.:** Dynamics: *tr*
- B. D.:** Dynamics: *p sub.*, *ff*, *fff poss.*

Bottom Section (Measures 212-213):

- Vc. 1-6:** Dynamics: *tr*, *E♯ → F♯*, *tr*, *fff poss.*
- Vc. 7-12:** Dynamics: *p*, *ff*, *ppp poss.*, *fff poss.*
- Vc. 13-18:** Dynamics: *p*, *ff*, *ppp poss.*, *fff poss.*
- Vc. 19-24:** Dynamics: *p*, *ff*, *ppp poss.*, *fff poss.*
- Cb. 1-6:** Dynamics: *p*, *ff*, *ppp poss.*, *fff poss.*
- Cb. 7-12:** Dynamics: *p*, *ff*, *ppp poss.*, *fff poss.*