

LITTLE SYMPHONY NO. 6

“PASTORAL”

ERIC SHANFIELD



## LITTLE SYMPHONY NO. 6 “PASTORAL”

Eric Shanfield | ENS.2021.3b

1.11.22-1.23.22 | 14’

Flute, Piccolo/Alto Flute

Oboe, English Horn in F

Clarinet 1 in Bb, Clarinet 2 in Bb/Bass Clarinet in Bb (bass clarinet must have low C, low B if possible)

Bassoon 1, Bassoon 2/Contrabassoon

2 Horns in F

2 Trumpets in C (trumpets in Bb may also be used)

Alto Trombone, Tenor Trombone, Bass Trombone

Timpani (II, III, IV)

6-8 Violins I, 6-8 Violins II, 4-6 Violas, 4-6 Cellos, 3-4 Basses (all basses must have C extensions or 5<sup>th</sup> B string)

Score is *transposed*.

The *Little Symphonies* may be played independently or together, with other works interceding or not.

My third pair of miniature symphonies concludes with *Little Symphony No. 6*, like Beethoven’s a *Pastoral* symphony featuring a slightly expanded classical orchestra. Each brief movement depicts an arcadian natural setting and is roughly divided into three scenes.

**I. Mountains:** The symphony begins in a soaring mountain range amongst dramatic *Peaks*, summits rising from churning bedrock, creating steep *Slopes* down which stones slide and tumble, creating jagged fragments of *Scree*.

**II. Fields:** *Shepherds* descend from the mountains, fields stretching out before them as their plaintive pipes mix with the echoing horns of *Hunters* sounding in the distance. Meanwhile, farmers are *Tilling the Soil*, renewing their bonds with the land as they work with all that’s come before.

**III. Storm:** Mighty *Woods*, resplendent and regal, tower above the fields. Suddenly a *Cloudburst* sends everyone scurrying for cover. After the storm breaks, the shepherds are found tending their gentle flock *In a Glade*.

**IV. Tombs:** Nature persists, but man passes on. *Tablets* remember the names of those who came before, and *Inscriptions* describe their deeds on this earth. In a hushed *Campo Santo* they rest as great mountains rise and fall around them, insensible to the frail follies of humanity.



# LITTLE SYMPHONY NO. 6 "PASTORAL"

I. MOUNTAINS: PEAKS - SLOPES - SCREE

Eric Shanfield

**♩=92 Drammatico**

Flute

Alto Flute

Oboe

Cor Anglais

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

Horns 1, 2 in F

Trumpets 1, 2 in C

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

do not breathe (if possible)

III=D $\flat$ , II=C $\flat$ , I=C $\flat$   
hard mallets

div.

sul pont.

free bowing

pizz.

*p* *mf* *f*

7

FL. *p* *f* *p* *f*

A. FL. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

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

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. (no breath) *f*

Hn. 1, 2 *p* *f*

Tpt. 1, 2 *p* *f*

Tbns.

Timp. *f* *p* *f* III-C5 *f*

7

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *norm.* *p* *f* *sul pont.* *p* *f*

Vc. *norm.* *f* *(non div.)* *sul pont.* *p sub.* *f*

Cb. *arco* *f*

12

FL. *p* *f* *p* *f*

A. FL.

Ob.

C. A.

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

B. Cl.

Bsn. *p* *f* *p* *f*

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

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

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

Tbns.

Timp. *f*

Detailed description: This system contains the first five staves of the musical score. The Flute (FL.) and Clarinet (Cl.) parts feature a melodic line with a triplet of eighth notes, marked *p* and *f*. The Bassoon (Bsn.) and Contrabassoon (Cbsn.) parts play a rhythmic accompaniment of eighth notes, also marked *p* and *f*. The Horns (Hn. 1, 2) and Trumpets (Tpt. 1, 2) play sustained chords, marked *p* and *f*. The Trombones (Tbns.) are silent. The Timpani (Timp.) part has a single drum stroke marked *f*.

12

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

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

Vla. *div. norm.* *p* *f* *p* *f*

Vc. *norm.* *p* *f* *pizz.* *arco* *p* *f*

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

Detailed description: This system contains the last five staves of the musical score. The Violins (Vln. I, II) and Viola (Vla.) parts feature a melodic line with a triplet of eighth notes, marked *p* and *f*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic accompaniment of eighth notes, marked *p* and *f*. The Vc. and Cb. parts also include *pizz.* (pizzicato) and *arco* (arco) markings. The strings play a complex rhythmic pattern with triplets and sixteenth notes.

17 **19**

Fl. *p* *mf* *f*

A. Fl. *p* *mf*

Ob. *p* *mf* *f*

C. A. *p* *f*

Cl. *p* *mf* *f*

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

Bsn. *ff* *p* *p* *mf* *p* *p*

Cbsn. *ff* *p*

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

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

Tbns.

Timp. II-B<sup>2</sup> *ff* *p* *mf* *p*

Vln. I unis. pizz. arco *ff* *p* **19**

Vln. II unis. pizz. arco *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p* *pizz.* *p* *mf* *p* *f*

Cb. *ff* *p* *pizz.* *p* *mf* *p* *f*



25

24

Fl.

A. Fl.

Ob.

C. A.

CL.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

(no breath)

div.

arco 6

barco

II=C<sub>1</sub>

25

28

Fl. *f* *p* *mf* *p* *f* *f* <sup>3</sup>

A. Fl. *f* *f* <sup>3</sup>

Ob. *f* *p* *mf* *p* *f* *f* <sup>3</sup>

C. A. *f* *p* *mf* *p* *f* *f* <sup>3</sup>

Cl. *f*

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

Bsn. *p* *f* *mf* *p* *f* *f*

Cbsn. *f*

Hn. 1, 2 *p* *mf* *p* *f* *f* <sup>3</sup>

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

A. Tbn. *p*

T. Tbn. *p*

B. Tbn. *f*

Timp. *p* *f* III=D<sub>4</sub> *p* <sup>3</sup>

Vln. I *f* *p* <sup>7</sup> *f* *p* <sup>7</sup> *f* unis. *p* <sup>7</sup> *f*

Vln. II *f* *p* <sup>7</sup> *f* unis. *p* <sup>7</sup> *f*

Vla. *f* sul pont. *p* <sup>5</sup> *mf* *p* <sup>5</sup> *f* norm. *p* <sup>7</sup> *f*

Vc. *p* sub. <sup>5</sup> *mf* *p* <sup>5</sup> *f* norm. *f*

Cb. *mf* pizz. *p* *f* arco *f*

31

33

The musical score for page 9 of 'Little Symphony No. 6 - I. Mountains' features the following instruments and dynamics:

- Flute (Fl.):** Part begins at measure 33 with dynamics  $p$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- A. Flute (A. Fl.):** Part begins at measure 33 with dynamics  $p$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Oboe (Ob.):** Part begins at measure 33 with dynamics  $p$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Cornet A (C. A.):** Part begins at measure 33 with dynamics  $p$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Clarinet (Cl.):** Part begins at measure 33 with dynamic  $f$ .
- Bass Clarinet (B. Cl.):** Part begins at measure 33 with dynamic  $f$ .
- Bassoon (Bsn.):** Part begins at measure 33 with dynamic  $f$ .
- Contrabassoon (Cbsn.):** Part begins at measure 33 with dynamic  $f$ .
- Horn 1 & 2 (Hn. 1, 2):** Part begins at measure 33 with dynamics  $p$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Trumpet 1 & 2 (Tpt. 1, 2):** Part begins at measure 33 with dynamics  $f$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Alto Trombone (A. Tbn.):** Part begins at measure 33 with dynamics  $f$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Tenor Trombone (T. Tbn.):** Part begins at measure 33 with dynamics  $f$ ,  $p$ ,  $f$ ,  $p$ , and  $f$ .
- Bass Trombone (B. Tbn.):** Part begins at measure 33 with dynamic  $f$ .
- Timpani (Timp.):** Part begins at measure 33 with dynamics  $f$ ,  $p$ ,  $f$ , and  $mf$ .
- Violin I (Vln. I):** Part begins at measure 33 with dynamics  $p$ ,  $f$ ,  $p$ , and  $f$ . Includes marking 'div.' and a '7' below the staff.
- Violin II (Vln. II):** Part begins at measure 33 with dynamics  $p$ ,  $f$ ,  $p$ , and  $f$ . Includes marking 'div.' and a '7' below the staff.
- Viola (Vla.):** Part begins at measure 33 with dynamics  $p$ ,  $f$ ,  $p$ , and  $f$ . Includes marking 'div.' and a '7' below the staff.
- Violoncello (Vc.):** Part begins at measure 33 with dynamics  $p$ ,  $f$ ,  $p$ , and  $f$ . Includes marking '6' below the staff.
- Double Bass (Cb.):** Part begins at measure 33 with dynamic  $f$ .

FL. *p*

A. FL. *p* *mp solo in rilievo* *9* *5*

Ob. *p*

C. A. *p*

CL. *p*

B. Cl. *p*

Bsn. *p* *p non cresc.*

Cbsn. *p* *p non cresc.*

Hn. 1, 2 *p*

Tpt. 1, 2 *f* *p*

A. Tbn. *f* *p non cresc.*

T. Tbn. *f* *p non cresc.*

B. Tbn. *p*

Timp. *p*

Vln. I *unis. pizz.* *p*

Vln. II *unis.* *p*

Vla. *unis.* *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

42

Fl.

A. Fl. *mf soli*

Ob.

C. A. *mp* *mf soli*

Cl.

B. Cl. *p* *mp*

Bsn. *p non cresc.*

Cbsn. *p non cresc.*

Hn. 1, 2 *mp*

Tpt. 1, 2

A. Tbn. *p non cresc.*

T. Tbn. *p non cresc.*

B. Tbn.

Timp.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

46

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

III=D $\flat$

II=A $\flat$

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*acc.*

*sl.*

*9*

*5*

*11*

53

50

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*9*

*5*

*11*

*p sub.*

*f*

*p*

*fp*

*f*

*arco*

*f*

*9*

*5*

*11*

*5*

*5*

*p*

*f*

53

54

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III-Eb

Detailed description: This page of a musical score for 'Little Symphony No. 6 - I. Mountains' contains 14 staves. The top section (measures 54-60) features woodwinds: Flute, Alto Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. These instruments play complex, often sixteenth-note passages with various articulations and slurs. The middle section (measures 61-66) features brass: Horns 1 & 2, Trumpets 1 & 2, Alto Trombone, Tenor Trombone, and Bass Trombone. They play sustained notes with some dynamics markings. The Timpani part (measure 66) has a specific instruction 'III-Eb'. The bottom section (measures 67-72) features strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play sustained notes, with the Violin I and Viola parts having more complex rhythmic patterns.



57

Fl. *mf* 5 5 7 5 6

A. Fl. *mf*

Ob. *mf* 5 5 7 5 6

C. A. *mf* 5 5 7 5 6

Cl. *mf*

B. Cl.

Bsn. *mf*

Cbsn. *mf*

Hn. 1, 2 *mf*

Tpt. 1, 2 *mf*

A. Tbn. *mf*

T. Tbn. *mf*

B. Tbn. *mf*

Timp.

Vln. I *mf* 5 5 7 5 6

Vln. II *mf*

Vla. *mf* 5 5 7 5 6

Vc. *mf*

Cb. *mf*

60

Fl. *mp soli* 6 6 6 6 9 5 11

A. Fl. *mp soli* 9 5 11

Ob. *mp soli* 9 5 11

C. A. *mp*

Cl. *mf* 6 6 *mp*

B. Cl. *mp soli* 9 5 11

Bsn. *mp*

Cbsn. *mp*

Hn. 1, 2 *mp*

Tpt. 1, 2 *mp*

A. Tbn. *mp*

T. Tbn. *mp*

B. Tbn. *mp*

Timp.

61

Vln. I *mp* 6 6 6 6

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

63

Fl. 1, 2

Oboe

Clarinet

Bass Clarinet

Bassoon

Contrabassoon

Horn 1, 2

Trumpet 1, 2

Trombone

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

9 5 11 6

ben p p

III=D<sub>b</sub>

p ben p

67 *p*

A. Fl. *p*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1, 2 *mp*

A. Tbn. *mp* *mf*

T. Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Timp.

Vln. I

Vln. II *p*

Vla. *mf*

Vc. *mf*

Cb. *mp* *mf* *pizz.* *p*

72

FL. *p* *mf* *f*

A. FL. *p* *mf*

Ob. *p* *mf* *f* *p*

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

Cl. *p* *mf* *f* *p*

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

Bsn. *mf* *p* *p*

Cbsn.

Hn. 1, 2 *p* *mf* *p* *p*

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

A. Tbn. *p* *p*

T. Tbn. *p* *p*

B. Tbn. *p*

Timp. *mf* *p*

72

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf* *p* *f* *arco* 6 6 6

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

77

Fl. *p* *f* *p* *f* *p* *mf*

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

Ob. *f* *p* *f* *p* *f* *p* *mf*

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

Cl. *f* *p* *f* *p* *f* *p* *mf*

B. Cl. *f* *mf*

Bsn. *f* *p* *f* *mf*

Cbsn. (no breath) *f*

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

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

A. Tbn. *f*

T. Tbn. *f*

B. Tbn. *f*

Timp. *f* *p* *f* H=C3

77

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

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

Vla. *p* *f* *p* *f* *p* *mf* sul pont. 5

Vc. *f* *p* *f* *p* *mf* sul pont. *p sub.* 5

Cb. *f* *mf* pizz.

82

Fl. *p* *f* *f* <sup>3</sup>

A. Fl. *f* <sup>3</sup>

Ob. *p* *f* *f* <sup>3</sup>

C. A. *p* *f* *f* <sup>3</sup>

Cl. *f*

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

Bsn. *p* *f* *f*

Cbsn. *f*

Hn. 1, 2 *p* *f* *f* <sup>3</sup>

Tpt. 1, 2 *p* *f* *f* <sup>3</sup>

A. Tbn. *p* *f*

T. Tbn. *p* *f*

B. Tbn. *f* *f*

Timp. *p* *f* III=D<sup>♯</sup> *p* *f* <sup>3</sup>

Vln. I *p* *f* *p* *f* unis. div. <sup>7</sup>

Vln. II *p* *f* *p* *f* unis. div. <sup>7</sup>

Vla. *p* *f* *p* *f* norm. div. <sup>7</sup>

Vc. *p* *f* *f* norm. <sup>6</sup> <sup>6</sup> <sup>6</sup>

Cb. *p* *f* arco

86

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

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

Ob. *p* *p* *f* *p* *f*

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

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

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

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

A. Tbn. *p* *f* *p*

T. Tbn. *p* *f* *p*

B. Tbn. *p*

Timp. *p* *f* *p*

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

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

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

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

Cb. *p*



FL. *p* *f* *decesc.*

A. FL. *p* *f* *decesc.*

Ob. *p*

C. A. *p*

Cl. *f* *f* *decesc.*

B. Cl. *f* *f* *decesc.*

Bsn. *f* *p* *f* *decesc.*

Cbsn. *f* *f* *decesc.*

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

Tpt. 1, 2 *f*

A. Tbn. *f* *p* *f* *decesc.*

T. Tbn. *f* *p* *f* *decesc.*

B. Tbn. *f* *f* *decesc.*  
*8<sup>va</sup>*

Timp. *f*

**90**

Vln. I *f* *p*

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

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

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

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



# LITTLE SYMPHONY NO. 6 "PASTORAL"

II. FIELDS: SHEPHERDS - HUNTERS - TILLING THE SOIL

Eric Shanfield

**♩=100 Allegretto** 7

**Instrumentation:** Piccolo, Flute, Oboe, Cor Anglais, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, Bassoon 2, Horns 1, 2 in F, Trumpets 1, 2 in C, Alto Trombone, Tenor Trombone, Bass Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, Contrabass.

**Tempo:** ♩=100 Allegretto

**Measure:** 7

**Timpani:** III=Eb, II=Ab, I=E3  
norm. mallets

**Dynamics:** *p*, *mf*, *p soli*, *f*, *p*, *mf*, *f*, *p*, *mf*

11

Picc.

Fl.

Ob.

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

21

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. 1, 2

Bsn. 1, 2 *p*

Hn. 1, 2

Tpt. 1, 2

Tbns.

Timp. *mf*

21

Vln. I *mf*

Vln. II *mf*

Vla. *mf* div.

Vc. *mf*

Cb. *mf*

29

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Cl. 1, 2 *mf*

Bsn. 1, 2

Hn. 1, 2 *mf*

Tpt. 1, 2 *p* *mf*

Tbns.

Timp.

Vln. I


Vln. II

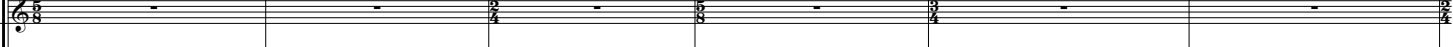
Vla.

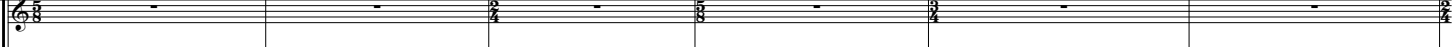
Vc.


Cb.

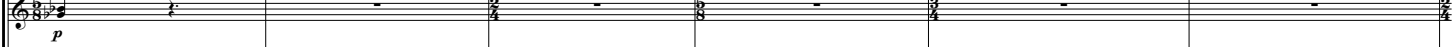
37

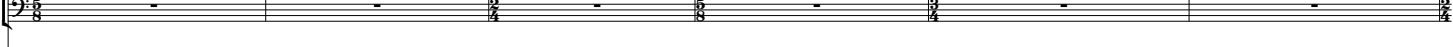
Picc. 


Fl. 


Ob. 


C. A. 


Cl. 1, 2   
*p*


Bsn. 1, 2 

Hr. 1, 2   
*p*

Tpt. 1, 2   
*p cresc.*

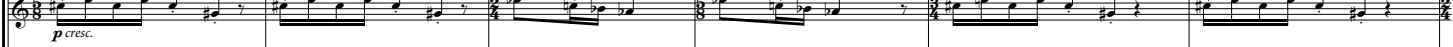
A. Tbn.   
*p cresc.*


T. Tbn.   
*p cresc.*


B. Tbn.   
*p cresc.*


Timp.   
III-C#  
*p cresc.*

37

Vln. I   
*p cresc.*

Vln. II   
*p cresc.*

Vla.   
*p cresc.*

Vc.   
*p cresc.*

Cb.   
*p cresc.*

45

Musical score for woodwinds and percussion, measures 43-45. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet in 1 and 2 (Cl. 1, 2), Bassoon in 1 and 2 (Bsn. 1, 2), Horn in 1 and 2 (Hn. 1, 2), Trumpet in 1 and 2 (Tpt. 1, 2), Alto Trombone (A. Tbn.), Tenor Trombone (T. Tbn.), Bass Trombone (B. Tbn.), and Timpani (Timp.). The music is in 2/4 time and features various dynamics such as *p* (piano), *f* (forte), and *1<sup>o</sup>* (first). The timpani part includes the instruction "III=D<sup>3</sup>, II=A<sup>3</sup>".

45

Musical score for strings, measures 43-45. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a dynamic of *f* (forte).



Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Tpt. 1, 2 *f*

A. Tbn. *f*

T. Tbn. *f*

B. Tbn. *f*

Timp. *f*

Vln. I con sord. *pp sempre*

Vln. II con sord. *pp sempre* 6

Vla. con sord. *pp sempre*

Vc. con sord. 6 *pp sempre*

Cb.

57

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Cl. 1, 2 *p*

Bsn. 1, 2 *p*

Hrn. 1, 2 *p lontano* *fp*

Tpt. 1, 2 *p lontano* *fp*

A. Tbn. *fp*

T. Tbn. *fp*

B. Tbn. *fp*

Timp. *fp*

57

Vln. I non stacc.

Vln. II non stacc.

Vla. non stacc.

Vc. non stacc.

Cb.

59

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Tpt. 1, 2 *f*

A. Tbn. *f*

T. Tbn. *f*

B. Tbn. *f*

Timp. *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb.

*p* *lontano*

3

6

63

Picc.

Fl.

Ob.

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*f sub.*

*p lontano*

III=C

3

6

## LITTLE SYMPHONY NO. 6 - II. FIELDS

35

67

Picc. *p* *flz.* *norm.* *flz.* *norm.* *flz.* *norm.*  
 Fl. *p*  
 Ob. *p*  
 C. A. *p*  
 Cl. 1, 2 *p*  
 Bsn. 1, 2 *p*  
 Hn. 1, 2 *p lontano*  
 Tpt. 1, 2 *p lontano*  
 A. Tbn.  
 T. Tbn.  
 B. Tbn.  
 Timp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

71 *flz.* *norm.* **72**

Picc. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

C. A. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *f* *p*

Tpt. 1, 2 *f* *p*

A. Tbn. *f* *p*

T. Tbn. *f* *p*

B. Tbn. *f* *p*

Timp. III=C#, I=F# *f* *p* *f* *p*

**72**

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb.

78

Picc.

Fl.

Ob.

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

III=D<sub>4</sub>

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

p

senza sord.

p

senza sord. div.

p

senza sord.

p

pizz.

p

86

Picc. *mf soli*

Fl. *mf soli*

Ob. *mf soli*

C. A. *mf soli*

Cl. 1, 2 *mf* *p*

Bsn. 1, 2 *mf* *p*

Hn. 1, 2

Tpt. 1, 2 *p*

A. Tbn. *mf* *p*

T. Tbn. *mf* *p*

B. Tbn. *mf* *p*

Timp. *mf* *p*

86

Vln. I *mf* *p*

Vln. II *mf* *pizz.* *arco spicc.* *l.h. pizz.* *sim.*

Vla. *mf* *p* *mf* *spicc.* *l.h. pizz.* *sim.*

Vc. *mf*

Cb. *arco* *mf*



93

Picc.

Fl.

Ob.

C. A.

Cl. 1, 2  
*p* *mf* *p* *mf*

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

Hn. 1, 2

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

A. Tbn.

T. Tbn.

B. Tbn.

Timp.  
*mf* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

Picc. *p* *9*

Fl.

Ob.

C. A.

Cl. 1, 2 *p* *mf* *p* *t*

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

Hn. 1, 2

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

A. Tbn. *p* *mf* *p*

T. Tbn. *p* *mf* *p*

B. Tbn. *p* *mf* *p*

Timp. *mf* *3* *p*

Vln. I *p* *9*

Vln. II

Vla.

Vc.

Cb.

Musical score for the first system of instruments. The instruments listed are Picc., Fl., Ob., C. A., Cl. 1, 2, Bsn. 1, 2, Hn. 1, 2, Tpt. 1, 2, Tbn., and Timp. The score shows musical notation for each instrument, including dynamics like *f* and *p*, and articulation marks like *5*. The Piccolo and Flute parts feature a melodic line with slurs and accents. The Oboe and Clarinet parts have a similar melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The Horn part has a melodic line with slurs and accents. The Trumpet part has a melodic line with slurs and accents. The Trombone part has a melodic line with slurs and accents. The Timpani part has a melodic line with slurs and accents.

Musical score for the second system of instruments. The instruments listed are Vln. I, Vln. II, Vla., Vc., and Cb. The score shows musical notation for each instrument, including dynamics like *f* and *p*, and articulation marks like *5*. The Violin I and Violin II parts feature a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents. The Contrabass part has a melodic line with slurs and accents.

114

Picc. *ff*

Fl. *ff* 3

Ob. *ff* 3

C. A. *ff* 3

Cl. 1, 2 *ff* 3

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

Hn. 1, 2 *ff* 3

Tpt. 1, 2 *f* *ff* 3

A. Tbn. VI *f* *ff*

T. Tbn. IV *f* *ff*

B. Tbn. III *f* IV *ff*

Timp. *f* *gliss.* III=D<sup>b</sup> III=F<sup>b</sup>, I=F<sup>b</sup> *ff* 3

Vln. I *ff* 3

Vln. II *ff* 3

Vla. *ff* 3

Vc. *ff* 3

Cb. *ff* 3

*unis.*

# LITTLE SYMPHONY NO. 6 "PASTORAL"

III. STORM: WOODS - CLOUDBURST - IN A GLADE

Eric Shanfield

**♩=108 Appassionato**

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

Horns 1, 2 in F

Trumpets 1, 2 in C

Alto Trombone

Tenor Trombone

Bass Trombone

Timpani  
III=E<sub>b</sub>, II=A<sub>b</sub>, I=G<sub>b</sub>

**♩=108 Appassionato**

Violin I

Violin II

Viola

Violoncello

Contrabass

14 ♩=96 Religioso

Picc.   
Fl.   
Ob.   
C. A.   
Cl.   
B. Cl.   
Bsn.   
Cbsn.

Hn. 1, 2   
Tpt. 1, 2   
A. Tbn.   
T. Tbn.   
B. Tbn.   
Timp.

14 ♩=96 Religioso

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

18

Picc.   
 Fl.   
 Ob.   
 C. A.   
 Cl.   
 B. Cl.   
 Bsn.   
 Cbsn.   
 Hn. 1, 2   
 Tpt. 1, 2   
 A. Tbn.   
 T. Tbn.   
 B. Tbn.   
 Timp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

III=E3, II=A3, I=G3   
 p   
 unis.   
 p

26 a tempo (♩=108)

LITTLE SYMPHONY NO. 6 - III. STORM

Picc. *f*  
 Fl. *f* *p*  
 Ob. *f*  
 C. A. *f*  
 Cl. *f* *p*  
 B. Cl. *f*  
 Bsn. *f*  
 Cbsn. *f*  
 Hn. 1, 2 *f*  
 Tpt. 1, 2 *f*  
 A. Tbn. *f*  
 T. Tbn. *f*  
 B. Tbn. *f*  
 Timp. *f*  
 Vln. I *f* unis. *p*  
 Vln. II *f* div. unis. *p*  
 Vla. *f* div. unis. *p*  
 Vc. *f* (div.) unis. *p*  
 Cb. *f*



35

Musical score for woodwinds and brass instruments. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The Flute part features a melodic line with triplets and slurs. The Oboe, Cor Anglais, Bass Clarinet, and Bassoon parts play sustained notes with slurs. The Contrabassoon part has a few notes with a slur. The dynamic marking *p* is present in several parts. The strings (Horn 1 & 2, Trumpet 1 & 2, Trombone, and Timpani) are shown as empty staves.

35

Musical score for string instruments. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts play sustained chords with slurs and a dynamic marking of *pp*. The Viola and Violoncello parts also play sustained chords with slurs and a dynamic marking of *pp*. The Contrabass part is shown as an empty staff.

43

Picc. *ff* *flz.*

Fl. *ff* *flz.*

Ob. *p* *flz.*

C. A. *p* *flz.*

Cl. *p* *flz.*

B. Cl. *ff* *p*

Bsn. *ff* *p*

Cbsn. *ff* *p*

Hn. 1, 2 *ff*

Tpt. 1, 2 *ff*

A. Tbn. *p* *ff* *p*

T. Tbn. *p* *ff* *p*

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

Timp. *p* *ff* *p*

43

Vln. I *p* *non trem. (As)* *ff* *p*

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

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

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

46

Picc. *p*

Fl. *p*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2 *p*

Tpt. 1, 2 *p*

A. Tbn. *p* *ff* *p*

T. Tbn. *p* *ff* *p*

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

Timp. *p* *ff* *p*

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

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

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

flz. *ff*

flz. *ff*

*p* *5* *5*

*p* *5* *5*

*p* *5* *5*

*ff* *6* *6*

*ff* *6* *6*

*ff* *6* *6*

*ff* *3* *3* *3* *3*

*ff* *3* *3* *3* *3*

49

Picc. *p* *ff* *p* flz.

Fl. *p* *ff* *p* flz.

Ob. *ff* *p* 3 3 3

C. A. *ff* *p* 3 3 3

Cl. *ff* *p* 3 3 3 flz.

B. Cl.

Bsn.

Cbsn.

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

Tpt. 1, 2 *p* *ff* *p* 3 3 3 3 3 3

A. Tbn. *p* *ff* *p*

T. Tbn. *p* *ff* *p*

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

Timp. *p* *ff* *p*

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

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

Vla. *p* *ff* *p* 6 6 6 6

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

58

52 Picc. *fff* *p* non vib.

Fl. *fff* *p* non vib.

Ob. *fff* *p* non vib.

C. A.

Cl. CU - CKOO norm. *p*

B. Cl. (8va if note is not on inst.) CU - CKOO *p*

Bsn. *fff*

Cbsn. *fff*

Hn. 1, 2 *fff*

Tpt. 1, 2 *fff*

A. Tbn.

T. Tbn. *fff* ped. tone

B. Tbn. *fff* loco

Timp. *fff* I=F#

58 Vln. I *p* solo

Vln. II

Vla. *p* solo

Vc. *fff*

Cb. *fff*

62

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff sub.*

Cl. *ff sub.*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Tpt. 1, 2 *ff*

A. Tbn. *ff*

T. Tbn. *ff*

B. Tbn. *ff*

Timp. *p* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff sub.*

Vc. *ff*

Cb. *ff*

65

norm.  
*ff*

norm.  
*ff*

norm.  
*ff*

C. A.

Cl.

B. Cl. norm.  
*ff* flz.

Bsn.  
*ff*

Cbsn.  
*ff*

Hn. 1, 2  
*ff*

Tpt. 1, 2  
*ff*

A. Tbn.

T. Tbn.

B. Tbn.  
*loco*

Timp.

Vln. I tutti  
*ff*

Vln. II

Vla. scratch tone (press hard with bow on strings)

Vc.

Cb.

68

Picc. *ff*

Fl. *ff*

Ob. *ff* any noisy, easy-to-produce multiphonic

C. A. *ff*

Cl. *ff*

B. Cl. norm. *ff* flz.

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Tpt. 1, 2 *ff*

A. Tbn. *ff*

T. Tbn. *ff*

B. Tbn. *ff*

Timp.

Vln. I *ff*

Vln. II *ff*

Vla. norm.

Vc. *ff*

Cb. *ff*



71

Picc.

Fl.

Ob. *norm.* *sim.*

C. A.

Cl.

B. Cl. *norm.* *ff* *flz.* *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Tpt. 1, 2 *ff*

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I *ff*

Vln. II *ff*

Vla. *scratch tone (sim.)*

Vc.

Cb.

74

Picc.

Fl.

Ob. *norm.*

C. A.

Cl.

B. Cl. *norm.*  
*ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Tpt. 1, 2 *ff*

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla. *div. norm.*  
*ff*

Vc.

Cb. *div.*

*6*

*6*

*6*

*ben p*

*ben p*

*decesc.*

*decesc.*

*decesc.*

*decesc.*

*decesc.*

*div.*

*div.*

*div.*

*div.*

78

79

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. 1, 2 *p* a2

Tpt. 1, 2

A. Tbn. *p*

T. Tbn. *p*

B. Tbn. *p*

Timp. *p* III=FS, II=C3, I=E3  
6

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Picc. *p*

Fl. *p*

Ob.

C. A.

Cl. *p*

B. Cl.

Bsn.

Cbsn.

Hrn. 1, 2 (a2)

Tpt. 1, 2

Tbns.

Timp.

Vln. I (div) pizz. *p*

Vln. II (div) pizz. *p*

Vla. (div) pizz. *p* unis.

Vc. (div) pizz. *p* unis.

Cb. pizz. *p*

96

Picc. *p*

Fl. *p* *mf* *p*

Ob. *p solo* *mf* *p*

C. A. *p* *mf* *p*

Cl. *p*

B. Cl.

Bsn. *p* *mf* *p*

Cbsn.

Hrn. 1, 2 *p* *mf* *p*

Tpt. 1, 2 *p*

Tbns.

Timp. *p*

96

Vln. I *p* unis. (pizz.)

Vln. II *p* (div.) pizz.

Vla. *p* (pizz.)

Vc. *p* (pizz.)

Cb. *p* (pizz.)

# LITTLE SYMPHONY NO. 6 "PASTORAL"

IV. TOMBS: TABLETS - INSCRIPTIONS - CAMPO SANTO

Eric Shanfield

$\text{♩} = 40 / \text{♩} = 80$  Calmo

Flute: *flz.*, *p*, *pp*, *p*, *norm.*

Alto Flute: *flz.*, *p*, *pp*, *p*, *norm.*

Oboe: *pp*, *p*, *p*

Cor Anglais: -

Clarinet in B $\flat$ : *pp*, *p*, *norm.*

Bass Clarinet in B $\flat$ : *p*, *mp*, *p*, *mp*, *mf*, *mp*, *norm.*

Bassoon 1, 2: *p*, *mp*

Horn 1, 2 in F: *con sord.*, *pp*, *p*

Trumpet 1, 2 in C: -

Alto Trombone: -

Tenor Trombone: *con sord.*, *mp*

Bass Trombone: *con sord.*, *p*, *mp*

Timpani: *p*, *mp*

I=C $\flat$ , II=A $\flat$ , III=B $\flat$   
soft mallets

$\text{♩} = 40 / \text{♩} = 80$  Calmo

Violin I: *col legno*, *f*, *p*

Violin II: *col legno*, *f*, *p*

Viola: *col legno*, *f*, *p*

Violoncello: *col legno*, *f*, *p*, *arco flaut.*, *p*, *mp*, *p*, *col legno*, *f*, *p*, *arco flaut.*, *mp*, *mf*, *mp*, *col legno*, *f*, *p*, *pizz.*

Contrabass: *con sord.*, *p*, *pizz.*, *arco*, *mp*, *pizz.*

5 flz. *p* norm. *ppp* flz. *p* norm. *p*

A. Fl. flz. *p* norm. *ppp* flz. *p* norm. *p*

Ob. *ppp* *p*

C. A.

Cl. *ppp* flz. *p* norm. *p*

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

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

Hn. 1, 2 *ppp* *p*

Tpt. 1, 2

A. Tbn.

T. Tbn. *mp*

B. Tbn. *p* *mp*

Timp. *p* *mp*

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

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

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

Vc. col legno *f* *p* arco flaut. *p* *mp* *p* col legno *f* *p* pizz. *f* *p* arco flaut. *mp* *mf* *mp* col legno *f* *p* pizz. *f* *p*

Cb. con sord. *p* pizz. *mp* arco *mp* pizz. *p*

9

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 & 2 (Hn. 1, 2), Trumpet 1 & 2 (Tpt. 1, 2), Alto Trombone (A. Tbn.), Tenor Trombone (T. Tbn.), Bass Trombone (B. Tbn.), and Timpani (Timp.). The score is divided into four measures. The woodwinds (Fl., A. Fl., B. Cl., Bsn. 1, Bsn. 2) play a melodic line with dynamics *p*, *mf*, and *p*. The Oboe (Ob.) has a *p solo* section. The brass instruments (Hn., Tpt., A. Tbn., T. Tbn., B. Tbn., Timp.) play sustained notes with dynamics *p* and *con sord*.

9

Musical score for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into four measures. Violin I and II play chords with dynamics *f* and *p*. Viola plays chords with dynamics *f* and *p*. Violoncello and Contrabasso play a melodic line with dynamics *p*, *mf*, and *p*, alternating between *arco sul pont.* and *pizz.* techniques.



15

norm.

Fl. *flz.* *p* *mf* *p* *flz.* *p* *mf* *p* *norm.* *p* *mf* *p*

A. Fl. *flz.* *p* *mf* *p* *flz.* *p* *mf* *p* *norm.* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

C. A. *mf solo* *p* *mf* *p*

Cl. *p* *mf* *p*

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

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

Bsn. 2 *p* *mf* *p* *p solo*

Hn. 1, 2 *(con sord.)* *mf* *p*

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

A. Tbn. *mp* *mf* *p*

T. Tbn. *mp* *mf* *p*

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

Timp. *mp* *mf* II=A $\flat$

15

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

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

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

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

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

16

Fl. *p* — *mf* — *p* *p* — *mf* — *p* *p* — *mf* — *p*

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

Ob. *p* — *mf* — *p* *p* — *mf* — *p* *p* — *mf* — *p*

C. A. *p* — *mf* — *p* *p* — *mf* — *p* *p* — *mf* — *p*

Cl. *p* — *mf* — *p* *p* — *mf* — *p* *p* — *mf* — *p*

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

Bsn. 1 *mf* solo

Bsn. 2 *mf*

Hn. 1, 2 *mf* — *p* *mf* — *p* *mf* — *p*

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

A. Tbn. *mf* — *p* *mf* — *p* *mf* — *p*

T. Tbn. *mf* — *p* *mf* — *p* *mf* — *p*

B. Tbn. *mf* — *p* *mf* — *p* *mf* — *p*

Timp.

Vln. I *f* — *p* *f* — *p* *f* — *p*

Vln. II *f* — *p* *f* — *p* *f* — *p*

Vla. *f* — *p* *f* — *p* *f* — *p*

Vc. *p* — *mf* — *p* *p* — *mf* — *p* *p* — *mf* — *p*

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

19

The musical score for page 65 of 'Little Symphony No. 6 - IV. Tombs' features the following instruments and parts:

- Flute (Fl.):** Part 1 and 2. Both parts play a melodic line with dynamics *p*, *f*, and *p*. Part 1 includes a triplet of eighth notes.
- Oboe (Ob.):** Part 1. Enters in the second measure with a dynamic of *f*.
- Clarinet (Cl.):** Part 1. Enters in the second measure with a dynamic of *f*, then *mf*.
- Bassoon (Bsn.):** Part 1 and 2. Part 1 has dynamics *p*, *f*, *mf*, and *mp*. Part 2 has dynamics *f*, *mf*, *mp*, and *p*.
- Horn (Hn.):** Part 1 and 2. Both parts play sustained notes with dynamics *p* and *f*.
- Trumpet (Tpt.):** Part 1 and 2. Part 1 has a dynamic of *f*.
- Trombone (Tbn.):** Part 1, 2, and 3. All parts play sustained notes with dynamics *p* and *f*.
- Timpani (Timp.):** Part 1. Plays a rhythmic pattern with a dynamic of *f*.
- Violin (Vln.):** Part I and II. Part I has dynamics *f* and *p*. Part II has dynamics *f*, *mf*, and *f*. Both parts include *arco* and *pizz.* markings.
- Viola (Vla.):** Part 1. Has dynamics *f*, *mf*, *mp*, and *f*. Includes *arco* and *pizz.* markings.
- Violoncello (Vc.):** Part 1. Has dynamics *f*, *mf*, *mp*, *p*, and *f*. Includes *arco* and *pizz.* markings.
- Cello (Cb.):** Part 1. Remains silent throughout the page.

The score includes a rehearsal mark '19' at the beginning of the first measure of each part. Dynamic markings are indicated by *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include *arco* (arco) and *pizz.* (pizzicato).

23

FL. *f* *f* *p* *f* *p*

A. FL. *f* *mf* *f* *p* *f* *p*

Ob. *fp* *fp* *sim.*

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

Cl. *f* *mf* *mp* *f* *p* *f* *p*

B. Cl. *f* *mf* *mp* *p* *ben p*

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

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

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

A. Tbn. *f* *p* *growl* *f* *p* *sim.* *f*

T. Tbn. *f* *p* *growl* *f* *p* *sim.* *f*

B. Tbn. *f* *p* *growl* *f* *p* *sim.* *f*

Timp. *f* *mp* *p*

23

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

Vln. II *arco* *p* *f* *mf* *f* *mf* *mp* *mf*

Vla. *arco* *p* *f* *f* *mf* *mp* *f* *mf* *mp* *p* *mp* *mf*

Vc. *arco* *p* *f* *f* *mf* *f* *mf* *mp* *mf*

Cb. *senza sord.* *p* *f* *f* *mf* *mf*

26

Fl. *f* *p* 3

A. Fl. *f* *p* 3

Ob. *fp*

C. A. *f* *p*

Cl. *f* *p* 5

B. Cl. \*(catch breath somewhere in this measure)

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

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

Tpt. 1, 2 *f* *p* 5

A. Tbn. *p* *f*

T. Tbn. *p* *f*

B. Tbn. *p* *f*

Timp. *mf* *f* *mp* *p*

Vln. I *f* *mf*

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

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

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

Cb. *f* *mf*

31

FL. *ff* *p* *ff*

A. FL. *ff* *p* *ff*

Ob. *ff* *p* *ff*

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

Cl. *ff* *p* *ff*

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

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

Bsn. 2 *ff* *p* *ff*

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

Tpt. 1, 2 *ff* *p* *ff* senza sord.

A. Tbn. *p* *ff* *p* senza sord.

T. Tbn. *p* *ff* *p* senza sord.

B. Tbn. *p* *ff* *p* senza sord.

Timp. *p* *ff* *p*

31

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

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

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

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

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

36

Fl. *ff* *p* *ff*

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

Ob. *ff* *p* *ff*

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

Cl. *ff* *p* *ff*

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

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

Bsn. 2 *p* *ff* *p*

Hn. 1, 2 *p* *ff*

Tpt. 1, 2 *p* *ff*

A. Tbn. *p* *p* *ff* *p*

T. Tbn. *p* *p* *ff* *p*

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

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

Vln. I *p* *ff*

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

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

Musical score for measures 40-43, parts 1-19. The score is in 2/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Timpani. Dynamics range from *ff* to *p*. Measure 40 starts with a *ff* dynamic. Measures 41-42 show a dynamic shift to *p* for some instruments, while others remain at *ff*. Measure 43 returns to *ff* for most instruments. The score includes complex rhythmic patterns, including sixteenth-note runs and triplets. A box with the number 43 is located at the top right of the page.

Musical score for measures 43-46, parts 20-24. The score continues from the previous page and includes parts for Violin I, Violin II, Viola, and Cello. Dynamics range from *p* to *ff*. Measure 43 starts with a *p* dynamic. Measures 44-45 show a dynamic shift to *ff* for some instruments, while others remain at *p*. Measure 46 returns to *ff* for most instruments. The score includes complex rhythmic patterns, including sixteenth-note runs and triplets. A box with the number 43 is located at the top right of the page.



44

Fl. *f* *p*

A. Fl. *mf* solo *p* chiff

Ob. *f* *p*

C. A. *f* *p*

Cl. *f* *p*

B. Cl. *p* *f*

Bsn. 1, 2 *p* *f*

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

Tpt. 1, 2 *f* *p*

A. Tbn. *p* *f*

T. Tbn. *p* *f*

B. Tbn. *p* *f*

Timp. *p* *mf* *p* *f*

Vln. I *f* *p* unis

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

48

Fl. *mf* *p*

A. Fl. *f* *p* use alt. fing. for 1/4 tones *f* *p* *f* *p*

Ob. *mf* *p*

C. A. *mf* *p*

Cl. *mf* *p*

B. Cl. *p*

Bsn. 1, 2 *p*

Hn. 1, 2 *p*

Tpt. 1, 2 *mf* *p*

A. Tbn. *p*

T. Tbn. *p*

B. Tbn. *p*

Timp. *p*

Vln. I *mf* *p*

Vln. II *p*

Vla. *p*

Vc. *p* sul pont.

Cb. *p*

52

Fl. *p* *mf* *p*

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

Ob. *p* *mf* *p*

C. A. *p* *mf* *p*

Cl. *ben pp sub-tone*

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

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

Hn. 1, 2

Tpt. 1

Tpt. 2 *con sord. (harmon - stem out)* *pp*

A. Tbn. *mf* *p*

T. Tbn. *mf* *p*

B. Tbn. *mf* *p*

Timp. *mf* *p*

Vln. I *p*

Vln. II *mf* *p*

Vla. *mf* *p* *con sord.* *f* *p*

Vc. *norm.* *mf* *p*

Cb. *mf* *p*

59

56

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

A. Tbn.

T. Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

59

flz.

norm.

*f* *p* *mp*

flz.

norm.

*f* *p* *mp*

flz.

norm.

*f* *p* *mp*

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

*f* *mf*

*mf*

con sord.

*pp* *f* *mp*

con sord.

*pp* *f* *mp*

con sord. (harmon - stem out)

*pp* *f*

con sord. (bucket mute)

*p*

con sord. (bucket mute)

*mf*

con sord. (bucket mute)

*mf*

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

con sord.

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

con sord.

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

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

con sord.

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

con sord.

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

con sord.

*mf* *pizz.*

*pizz.*

61 flz. *p* norm. *p* flz. *p* norm. *pp*

A. Fl. flz. *p* norm. *p* flz. *p* norm. *pp*

Ob. *p* *pp*

C. A. *p* *pp*

Cl. flz. *p* norm. *p* *pp*

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

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

Hn. 1, 2 *p* *pp*

Tpt. 1, 2 *pp* senza sord.

A. Tbn. *p* *pp*

T. Tbn. *mp* *p*

B. Tbn. *mp* *p*

Timp. *mp* *p*

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

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

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

Vc. *f* *p* *mp* *mf* *mp* *f* *p* *p* *mp* *p* *p*

Cb. arco *mp* pizz. *p* arco pizz.