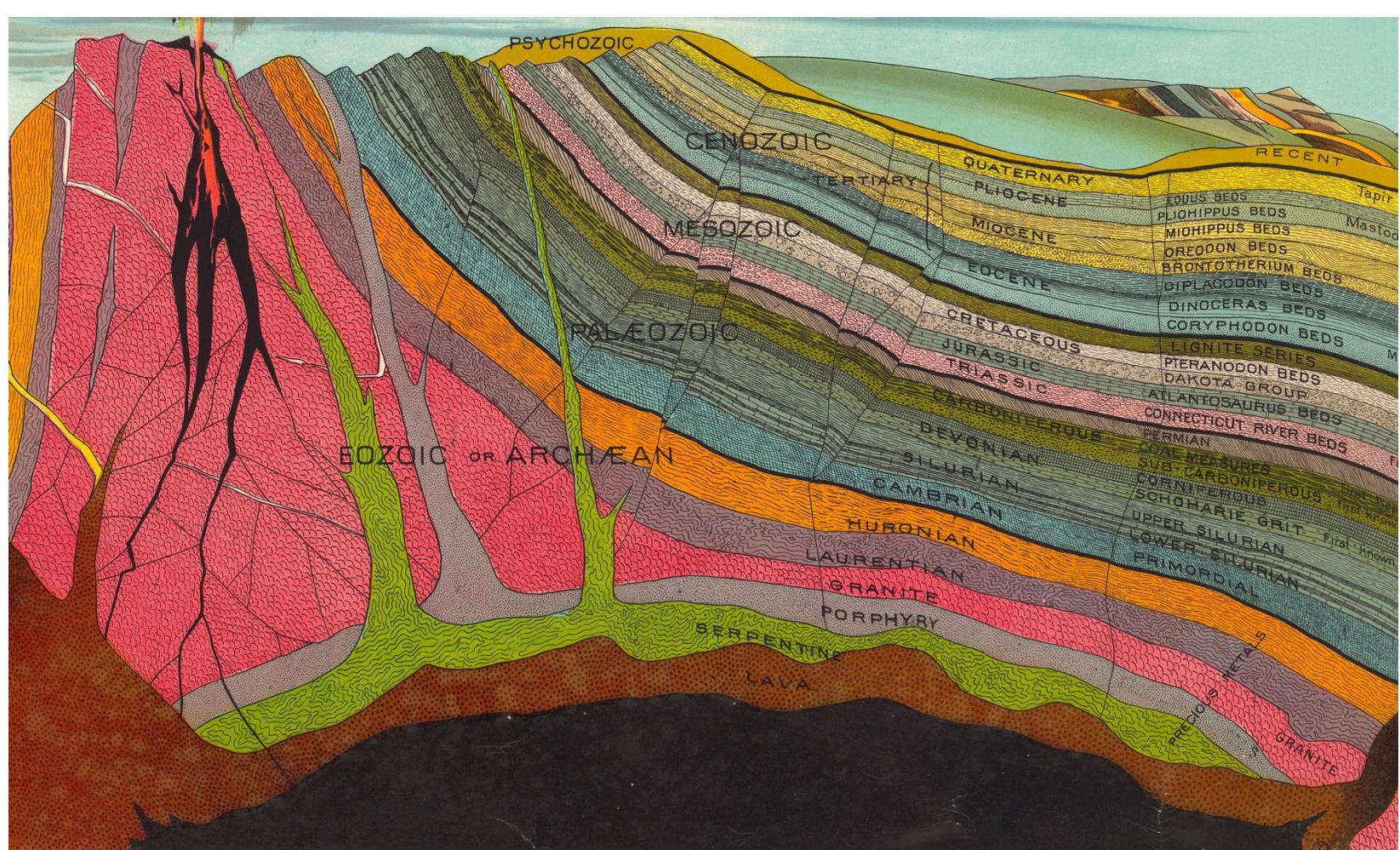


ANNALS OF THE FORMER WORLD

ERIC SHANFIELD



ANNALS OF THE FORMER WORLD

Eric Shanfield | ENS.2022.1

1.29.22-2.11.22 | 16 mins.

Piccolo	6 Horns in F	Timpani	Strings (16.16.12.12.10)
2 Flutes	4 Trumpets in Bb	Harp	
Alto Flute	3 Tenor Trombones	Piano	
2 Oboes	Bass Trombone	4 or 5 Percussion	
English Horn in F	2 Tubas		
2 Clarinets in Bb			
Bass Clarinet in Bb			
Contrabass Clarinet in Bb			
2 Bassoons			
Contrabassoon			

>Score is *transposed*. Normal octave transpositions apply.

>All glissandos are even and begin immediately.

>Three strokes through a stem always indicates 32nd notes. Four strokes through a stem indicates an unmeasured tremolo (strings and percussion), or flutter-tonguing (winds).

>Jazz “scoops” and “falls” represent short bends/slides up into or down from the principal note. These may be performed by any practical means on wind instruments (varying the embouchure, half-valving, rolling the instrument, etc.), but should not be chromatically fingered unless absolutely necessary. Strings play short unmeasured glissandos from or to an indeterminate pitch, about a third to a fifth away.

> When notated in bass clef, horns sound a fifth below written pitch, as in treble. Tenor Trombone 3 must have an F-attachment.

>Percussion requirements: Glockenspiel, Xylophone, Marimba, Triangle, Ratchet, Whip, China Cymbal, Hi-hat, Brake drum, Snare drum, Tom-toms (5), Large Bass drum, Tam-tam. Distribution of these instruments is left to the performers. No more than four of these instruments play at any time (except where two instruments may easily be played simultaneously or alternatively by one performer), and four percussionists should be sufficient. Nevertheless, a fifth percussionist may be useful to comfortably cover the parts.

>Harp pedaling is marked only where necessary. Timpani tuning and drum selection is left to the performer.

>String complement is suggested. A large string section is recommended, with violins, violas and cellos preferably equally divisible by four, and an enlarged bass section for increased heft. All or most basses should have extensions; some basses should have a low B string. Strings play *non vibrato sempre* throughout unless marked, with as pure a tone as possible.

ANNALS OF THE FORMER WORLD

A Pulitzer Prize-winning book by the legendary author John McPhee, *Annals of the Former World* tells the complex story of the Earth's geologic history. Introducing the concept of "deep time"—humanity's gradual cognizance of our planet's unimaginably vast chronology—McPhee captures the tectonic shifts of the continents alongside those of the (often eccentric) scientists who study them.

This eponymous work, for large orchestra, is not so much music *about* geology as music aspiring toward *being* geology. Instead of attempting to illustrate the sedimentary, metamorphic, and igneous processes that shape the landscape around us, it takes these massive, slow mechanisms as metaphor—rather than depicting geology, the music strives to become rough-hewn rock itself.

Made of huge slabs of slowly moving sound, the musical materials—textures, rhythms, harmonies—gradually shift, deform, and transform, sliding against and subsuming one another, or slam violently together. Sometimes the music is molten, explosive; sometimes it barely seems to move at all, apparently stationary, still as the stones that surround us.

Though taking their titles from McPhee's book, all three movements are entirely abstract, without external narrative, and all three movements are slow.

ANNALS OF THE FORMER WORLD
I. BASIN AND RANGE

I. BASIN AND RANGE

Eric Shanfield

Picc. *ff*
 Fl. 1, 2 *ff*
 A. Fl. *(a2)*
 Ob. 1, 2 *ff*
 C. A.
 Cl. 1, 2 *ff*
 B. Cl. *ff*
 Cb. Cl. *ff*
 Bsn. 1, 2 *ff*
 Cbsn. *ff*
 Hn. 1, 2 *(a2)*
 Hn. 3, 4 *(a2)*
 Hn. 5, 6 *(a2)*
 Tpt. 1, 2 *(a2)*
 Tpt. 3, 4 *(a2)*
 T.Bbn. 1-3 *(a3)*
 B. Tbn. *ff*
 Tba. 1, 2 *ff*
 Timp. *ff*
 Pno. *pp*
 Hp. *ff*
 Whip *ff*
 H. h. *pp*
 Tom-t. *ff*
 B. D. *sim.* *pp*
 T. t. *l.v.* *pp*
pizz. *arco div.* *9*

Vln. I *pizz.* *arco div.* *9*
 Vln. II *pizz.* *arco div.*
 Vla. *pizz.* *pp*
 Vc. *pizz.* *pp*
 Cb. *ff*

This page from a musical score displays a dense arrangement of 25 instrument staves across four systems. The instruments are categorized into woodwind, brass, percussion, and string sections. The woodwind section includes Picc., Flutes 1 & 2, Alto Flute, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Bassoon, Horns 1 & 2, Horns 3 & 4, Horns 5 & 6, Trombones 1-3, Bass Trombone, Tuba 1 & 2, and Timpani. The brass section consists of Trombones 3-4, Piano, Harp, and Whips. The percussion section features High-Hat, Tom-Tom, Bass Drum, and Tambourine. The string section is composed of Violin I, Violin II, Viola, Cello, and Double Bass. The score is marked with dynamic changes such as *ff*, *pp*, *ff*, *pizz.*, *arco*, and *l.v.*. Performance techniques like grace notes and slurs are also indicated throughout the score.

18

ANNALS OF THE FORMER WORLD - I. BASIN AND RANGE

17

18

18

ANNALS OF THE FORMER WORLD - I. BASIN AND RANGE

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2

Tim.

Pno.

Hp.

Xyl.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

36

37

Picc. Fl. 1, 2 A. Fl. Ob. 1, 2 C. A. Cl. 1, 2 B. Cl. Cb. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Hn. 5, 6 Tpt. 1, 2 Tpt. 3, 4 T. Tbn. 1-3 B. Tbn. Tba. 1, 2 Timp. Pno. Hp. Glock. Mar. Br.D. S. D.

39

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

ANNALS OF THE FORMER WORLD - I. BASIN AND RANGE

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Glock.

Mar.

Br.D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Xyl.

Mar.

Br.D.

S. D.

B. D.

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Xyl.

Mar.

S. D.

B. D.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

A detailed musical score for orchestra and piano, page 47. The score is divided into two systems of six measures each. The instrumentation includes Picc., Fl. 1, 2, A. Fl., Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Cb. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Hn. 5, 6, Tpt. 1, 2, Tpt. 3, 4, T. Tbn. 1-3, B. Tbn., Tba. 1, 2, Timp., Pno., Hp., Glock., Xyl., Mar., S. D., B. D., Vln. I, Vln. II, Vla., Vcl., and Cb. The score features various dynamics like *p*, *f*, *ff*, and *gliss.* The piano part has specific fingerings (e.g., 5) and dynamic markings like *f*. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) has sustained notes and rhythmic patterns. The brass section (Horns, Trombones, Tuba) provides harmonic support. The strings (Violins, Violas, Cellos, Double Bass) provide the harmonic foundation. The percussion section (Timp., Glock., Xyl., Mar.) adds rhythmic complexity. The vocal parts (Soprano, Alto, Tenor, Bass) sing melodic lines. The overall texture is dense and polyphonic.

ANNALS OF THE FORMER WORLD - I. BASIN AND RANGE

Musical score page 49, measures 1-3. The score includes parts for Picc., Fl. 1, 2, A. Fl., Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Cb. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Hn. 5, 6, Tpt. 1, 2, Tpt. 3, 4, T. Tbn. 1-3, B. Tbn., Tba. 1, 2, Timpani, Pno., Hp., Xyl., Mar., H-h., S. D., B. D., Vln. I, Vln. II, Vla., Vcl., and Cb. The score features various dynamic markings such as *p*, *f*, *flz.*, and *a2*. Measures 1-3 show a complex arrangement of woodwind and brass parts, with some instruments playing sustained notes and others performing rhythmic patterns. The instrumentation is dense, with many parts active throughout the measures.

Picc. *p* *ff*

Fl. 1, 2 *p* *ff*

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

Ob. 1, 2 *p* *ff*

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

Cl. 1, 2 *p* *ff*

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

Cb. Cl.

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

Cbsn.

Hn. 1, 2 (a2) *ff*

Hn. 3, 4 (a2) *ff*

Hn. 5, 6 (a2) *ff*

Tpt. 1, 2 (a2) *ff*

Tpt. 3, 4 (a2) *ff*

T. Tbn. 1-3 *ff*

B. Tbn.

Tba. 1, 2 *ben ff*

Tim. *ff*

Pno.

Hp.

Ch. Cym.

H.-h. *p* *f* *p* *ff*

S. D. *f* *p* *ff* *p* *ff* (with snare)

Tom-t.

B. D. *ff*

T.-t. *p* *ff* *p* *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb.

ANNALS OF THE FORMER WORLD - I. BASIN AND RANGE

This page of the musical score contains 18 staves of music for a full orchestra and percussion section. The instruments listed on the left are: Picc., Fl. 1, 2, A. Fl., Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Cb. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Hn. 5, 6, Tpt. 1, 2, Tpt. 3, 4, Tbn. 1-3, B. Tbn., Tba. 1, 2, Timp., Pno., Hp., Ch. Cym., H.-h., S. D., Tom-t., B. D., T.-t., Vln. I, Vln. II, Vla., Vc., and Cb.

The score includes dynamic markings such as **ff**, **6**, **p**, and **(norm.)**, and various performance instructions like **ff** and **ff** with slurs. The music consists of three systems of measures, each starting with a forte dynamic (**ff**) and featuring sixteenth-note patterns. The instrumentation varies across the staves, with some sections featuring woodwind or brass为主，而其他部分则由打击乐或弦乐为主。

62

Picc. *ff* *p*

Fl. 1, 2 *ff* *p*

A. Fl. *ff* *p*

Ob. 1, 2 *ff* *p*

C. A. *ff* *p*

Cl. 1, 2 *ff* *p*

B. Cl. *ff* *p*

Cb. Cl. *ff* *p*

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

Cbsn. *bassoon ff* *p*

Hn. 1, 2 *ff* *p*

Hn. 3, 4 *p*

Hn. 5, 6 *ff* *p*

Tpt. 1, 2 *ff* *p*

(a2)

Tpt. 3, 4 *ff* *p*

T. Tbn. 1-3 *p*

B. Tbn. *bassoon ff* *p*

Tba. 1, 2 *p*

Timp. *p*

Pno. *ff* *p*

Hp. *ff* *p*

Ch. Cym. *ff* *p*

S. D. *p*

Tom-t. *p*

B. D. *p*

T. t. *ff* *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

ANNALS OF THE FORMER WORLD - I. BASIN AND RANGE

ANNALS OF THE FORMER WORLD
II. IN SUSPECT TERRAIN

Eric Shanfield

=72 Metamorphic

Piccolo

Flute 1, 2

Alto Flute

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B_b

Bass Clarinet in B_b

Contrabass Clarinet in B_b

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Horn 5, 6 in F

a2

Trumpet 1, 2 in B_b

Trumpet 3, 4 in B_b

Tenor Trombone 1, 2, 3

p — f

Bass Trombone

f

Tuba 1, 2

p

f

p

Timpani

p

f

p

p

Piano

p

f

p

Harp

p

f

p

Xylophone

Marimba

Bass Drum

p

f

p

Tam-tam

p

damp

p'

damp

p

=72 Metamorphic

non vib. sempre al fine

Violin I

p — f

non vib. sempre al fine

Violin II

p — f

non vib. sempre al fine

Viola

p

non vib. sempre al fine

Violoncello

p

non vib. sempre al fine

Contrabass

p

f

p

7

7

13

9

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6 (a2)

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Xyl.

Mar.

B. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

ANNALS OF THE FORMER WORLD - II. IN SUSPECT TERRAIN

Picc.

Fl. 1, 2 *p*

A. Fl. *p*

Ob. 1, 2 *p* 1° 3 5 flz. norm.

C. A. *p*

Cl. 1, 2 *p* 3 5

B. Cl. *p*

Cb. Cl.

Bsn. 1, 2 1°

Cbsn. *f*

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6 (a2)

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3 *f*

B. Tbn. *f*

Tba. 1, 2 1° 2° *f*

Tim. *p* *f*

Pno. *p* 3 5 *f*

Hp. *p* 6 *f*

Glock. *f* *p*

Mar. *p* 3 3 6 *f*

B. D. *p* *p* *f*

T. t. *p* *mf*

19

Vln. I

Vln. II

Vla.

Vc. non div. *p* *f*

Cb. non div. *p* *f*

23

Picc.

Fl. 1, 2 *p*

A. Fl. *p*

Ob. 1, 2 *p*

C. A. *p*

Cl. 1, 2 *p* 3 5

B. Cl.

Cb. Cl.

Bsn. 1, 2 *p*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6 (a2)

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3 *p* 2^o, 3^o

B. Tbn. *p*

Tba. 1, 2 *p* 1^o

Tim. *p*

Pno.

Hp. *p*

Xyl. *p* 3 5 5 3 5 3

Mar. *p*

B. D.

T.-t. *damp* *p* 3

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

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

Vla. *p* *f* *p*

Vc.

Cb. *p*

25

24

ANNALS OF THE FORMER WORLD - II. IN SUSPECT TERRAIN

31

Picc. *f* *p*

Fl. 1, 2 *f* *p*

A. Fl. *f* *p*

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

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

Cl. 1, 2 *f* *p*

B. Cl. *f*

Cb. Cl. *f*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2 *a2* *p*

Hn. 3, 4 *f*

Hn. 5, 6 *(a2)* *f*

senza sord.

Tpt. 1, 2 *f* *p*

Tpt. 3, 4 *f* *p*

T. Tbn. 1-3 *f* *p*

B. Tbn. *f* *p*

Tba. 1, 2 *f* *p*

Timpani *f* *p*

Pno. *f* *p*

Hp. *f* *p*

Xyl. *f* *p*

Mar. *f* *p*

Whip

H-h.

S. D.

B. D. *f* *p*

T-t *mf*

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

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

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

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

Cb. *f* *p*

31

div. a4 *p* *mp* *p*

div. a4 *p* *mp* *p*

div. *p* *mp* *p*

div. *p* *mp* *p*

norm. *p* *mp* *p*

34

Picc.

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

A. Fl. *mp* *mf* *f*

Ob. 1, 2

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

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

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

Cb. Cl. *p* *mf* *p* *f* *p* *ff*

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

Cbsn. *mf* *f* *p* *ff*

Hn. 1, 2 (a2) *mp* *mf* *f*

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

Hn. 5, 6 *p* *mf* *f*

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

Tpt. 3, 4 *p* *mf* *f*

T. Tbn. 1-3 (a3) *mp* *p* *mf* *p* *f* *p*

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

Tba. 1, 2

Tim. *p*

Pno. *mf* *f* *ff*

Hp. *mf* *f* *ff*

Whip *p* *f*

H-h. *p* *f* *p* *f* *p* *f*

S. D. *p* *f* *p* *f* *p* *f*

B. D. *mf* *f* *ff*

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

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

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

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

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

41

ANNALS OF THE FORMER WORLD - II. IN SUSPECT TERRAIN

Picc. *p* *ff* *f* *p* *mf*

Fl. 1, 2 *ff* *f* *mf*

A. Fl. *ff* *f* *mf*

Ob. 1, 2 *ff* *f* *mf*

C. A. *ff* *f* *mf*

Cl. 1, 2 *ff* *f* *mf*

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

Cb. Cl. *p*

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

Cbsn. *ff*

Hn. 1, 2 (a2) *ff*

Hn. 3, 4 *ff*

Hn. 5, 6 *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

T. Tbn. 1-3 (a3) *ff*

B. Tbn. *p*

Tba. 1, 2 *ff*

Tim. *ff*

Pno. *ff* *f* *mf*

Hp. *ff* *f* *mf*

Glock. *p* *ff* *p* *f* *p* *mf*

Xyl. *p* *ff* *p* *f* *p* *mf*

Mar. *p* *ff* *p* *f* *p* *mf*

Whip *f*

H.-h. *p* *ff*

S. D. *p* *ff*

B. D. *p*

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

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

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

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

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

la mèta div.

47

Picc. *p* *mp*

Fl. 1, 2

A. Fl.

Ob. 1, 2 *mp*

C. A. *mp* *p*

Cl. 1, 2 *mp*

B. Cl.

Cb. Cl.

Bsn. 1, 2 *mp* *p*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2 *senza sord.* *p*³

Tpt. 3, 4 *senza sord.* *p*³

T. Tbn. 1-3 *p*^{1°, 2°}

B. Tbn.

Tba. 1, 2 *p*

Tim. *p*

Pno. *p*

Hp. *mp* *p*

Glock.

Xyl. *p* *mp*

Mar. *p* *mp*

H. h. *p*³

B. D.

T. t. *p* *damp*

Vln. I

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp* *p*

Cb. *mp* *p*

47

la mété div.

div. (a2)

tutti div.

tutti div.

p

p

p

p

p

p

53

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2

Tim.

Pno.

Hp.

H. h.

B. D.

T. t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

65

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Mar.

S. D.

Tom-t.

B. D.

Vln. I

Vln. II

col legno

Vla.

col legno

Vc.

col legno

Cb.

68

71

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2
bch p

C. A.
ben p
(2°)

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Chsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2
1°

Timp.

Pno.

Hp.

Mar.

S. D.

Tom-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Dynamic markings and performance instructions include:

- Ob. 1, 2: *bch p*
- C. A.: *ben p*, (2°)
- B. Cl.: *p*
- Cb. Cl.: *p*
- Chsn.: *f*, *p*
- Hn. 1, 2: *f*, *p*
- Hn. 3, 4: *f*, *p*
- Hn. 5, 6: *f*
- Tpt. 1, 2: *f*, *p*
- Tpt. 3, 4: *f*, *p*
- T. Tbn. 1-3: *f*
- B. Tbn.: *f*, *p*
- Tba. 1, 2: *f*, *p*
- Timp.: *f*, *p*
- Pno.: *f*
- Hp.: *f*
- Mar.: *f*, *p*
- S. D.: *f*, *p*
- Tom-t.: *f*, *p*
- B. D.: *f*
- Vln. I: *f*
- Vln. II: *f*
- Vla.: *ff*, *p*
- Vc.: *ff*, *p*
- Cb.: *f*
- Vln. I: *p*, *div. a4*
- Vln. II: *p*, *div. a4*
- Vla.: *p*, *arco molto sul pont.*
- Vc.: *p*, *arco molto sul pont.*
- Cb.: *p*
- Vln. I: *ff*, *p*
- Vln. II: *ff*, *p*
- Vla.: *ff*, *p*
- Vc.: *ff*, *p*
- Cb.: *ff*, *p*
- Vln. I: *col legno*, *ff*, *p*
- Vln. II: *col legno*, *ff*, *p*
- Vla.: *ff*, *p*
- Vc.: *ff*, *p*
- Cb.: *ff*, *p*

ANNALS OF THE FORMER WORLD - II. IN SUSPECT TERRAIN

78

78

Musical score for orchestra showing measures 1 and 2. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 1 starts with sustained notes from Vln. I and Vln. II. Measure 2 begins with dynamic markings: piano (p), forte (ff), piano (p), forte (f), piano (p). Various performance instructions like 'norm. (non vib.)' and 'div. arco' are present. Measures 3 and 4 continue with similar patterns of dynamics and performance techniques.

80

Picc.

Fl. 1, 2

A. Fl. *mf*

Ob. 1, 2 *mf*

C. A. *mf*

Cl. 1, 2 *mf*

B. Cl. *p* omit if note is not on inst.

Cb. Cl.

Bsn. 1, 2 *p* 1° 2° 1°

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6 *a2* *p*

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3 *p*

B. Tbn.

Tba. 1, 2 *p* 1° 2° 1°

Tim. soft mallets *p*

Pno. *p* *p*

Hp. *p*

T-t. *p*

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

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

Vla. *mf* *p* *mp* *p* con sord. *p*

Vc. *mf* *p* *mp* *p* con sord. *p*

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

85

88

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn. *p*

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

T. Tbn. 1-3

B. Tbn.

Tba. 1, 2 *a2 con sord.* *p*

Timp.

Pno.

Hp.

B. D. *p* damp

T. t. damp

Vln. I

Vln. II

Vla.

Vc.

Cb. *unis. con sord.* *p*

This page contains 12 staves of musical notation. The top section (measures 1-7) features woodwind instruments (Piccolo, Flutes, Alto Flute, Oboes, Clarinets, Bassoon, Bassoon/Cb. Clarinet, Bassoon/Cb. Bassoon) and brass instruments (Horns, Trumpets, Trombones). The middle section (measures 8-14) includes more brass (Trombones, Trombones/Tuba) and the piano. The bottom section (measures 15-21) features strings (Double Bass, Trombones/Tuba, Cello/Bass) and the piano. Measure 15 introduces sustained notes on the bassoon and bassoon/cb. bassoon. Measures 16-17 show sustained notes on the piano. Measures 18-19 show sustained notes on the double bass and bassoon/cb. bassoon. Measures 20-21 show sustained notes on the piano.

ANNALS OF THE FORMER WORLD

III. RISING FROM THE PLAINS

III. RISING FROM THE PLAINS

Eric Shanfield

Igneous

Piccolo

Flute 1, 2

Alto Flute

Oboe 1, 2

Cor Anglais

Clarinet 1, 2 in B_b

Bass Clarinet in B_b

Contrabass Clarinet in B_b

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Horn 5, 6 in F

Trumpet 1, 2 in B_b

Trumpet 3, 4 in B_b

Tenor Trombone 1-3

Bass Trombone

Tuba 1, 2

Timpani

Piano

Harp

Bass Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

9

8

9

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Ch. Cym.

Tom-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

(a2)

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1-3

B. Tbn.

1°

Tba. 1, 2

Timp.

Pno.

Hp.

Tom-t.

B. D.

Vln. I

p—f p—f sim.

Vln. II

f— p—f— sim.

Vla.

f— p—f— sim.

Vc.

p—f p—f sim.

Cb.

p—f p—f sim.

unis.

23

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

22

23

unis.

23

unis.

27

27

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Xyl.

Mar.

S. D.

Tom-t.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Picc. *mf* *p*

Fl. 1, 2 *mf* *p*

A. Fl. *mf*

Ob. 1, 2 *mf* *p*

C. A. *mf*

Cl. 1, 2 *mf* *p*

B. Cl. *mf* *p*

Cb. Cl. *p*

Bsn. 1, 2 *p* *1°*

Cbsn.

(a2)

Hn. 1, 2 *mf*

(a2)

Hn. 3, 4 *mf*

(a2)

Hn. 5, 6 *mf*

Tpt. 1, 2

Tpt. 3, 4 *p* *3°* *sim.* *4°*

Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno. *mf*

Hp. *mf*

Xyl. *mf*

Mar. *mf*

S. D. *mf*

Tom-t. *mf*

32

Vln. I *p*

Vln. II *mf* *p*

Vla.

Vcl. *mf*

Vcl. *pizz.* *p*

Vc. *mf*

Cb. *pizz.* *p*

36

Picc. *mf* *p*

Fl. 1, 2 *mf* *p*

A. Fl.

Ob. 1, 2 *mf* *p*

C. A.

Cl. 1, 2 *mf* *p*

B. Cl. *p*

Cb. Cl. *cresc.*

Bsn. 1, 2 *p cresc.*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2 *p cresc.*

Tpt. 3, 4 *cresc.*

Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Xyl.

Mar.

S. D.

Tom-t.

Vln. I *cresc.* *p cresc.*

Vln. II *cresc.*

Vla. *p*

Vc. *cresc.* *unis.* *p cresc.* *6*

Cb. *cresc.*

40

Picc. *f*

Fl. 1, 2 *f*

A. Fl.

Ob. 1, 2 *f*

C. A.

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

B. Cl. *f* *p*

Cb. Cl. *f* *p*

Bsn. 1, 2 *f* *f*

Cbsn. *f* *p*

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

Hn. 3, 4 *f* *f*

Hn. 5, 6 *f* *a2* *f* *f*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

Tbn. 1-3 *f* *p* *f* *p*

B. Tbn. *f* *p*

Tba. 1, 2 *f* *p*

Tim. *f*

Pno. *f* *f*

Hp. *f* *f*

Xyl. *f* *f*

Mar. *f* *f*

S. D. *f* *f*

40

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

unis.

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

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

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

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

44

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2 (a2)

C. A.

Cl. 1, 2 f

B. Cl. f p

Cb. Cl. f p

Bsn. 1, 2

Cbsn. f p

Hn. 1, 2 (a2) 3

Hn. 3, 4 3

Hn. 5, 6 (a2) 3

Tpt. 1, 2

Tpt. 3, 4 f

Tbn. 1-3 f p

B. Tbn. f p

Tba. 1, 2 f p

Timp.

Pno.

Hp.

Xyl.

Mar.

S. D.

B. D.

Vln. I f p

Vln. II 6 6

Vla. f p

Vc. f p

Cb. f p

47

Picc. *ff*

Fl. 1, 2 *ff*

A. Fl. *ff*

Ob. 1, 2 any noisy, easy-to-produce multiphonic *ff*

C. A. any noisy, easy-to-produce multiphonic *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1, 2 *a2*

Cbsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Hn. 5, 6 *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Tbn. 1-3 *ff*

B. Tbn. *ff*

Tba. 1, 2 *ff*

Timp. *ff* *p* *ff*

Pno. *ff*

Hp. *ff*

Rt. *ff*

Ch. Cym. *ff*

Br.D. *ff*

S. D. *ff*

B. D. *ff* *p* *ff*

47

Vln. I *div.* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *unis.*

Cb. *ff*

50

Picc. *p*

Fl. 1, 2 *p*

A. Fl. *norm.*

Ob. 1, 2 *p*

C. A. *p*

Cl. 1, 2 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Hn. 5, 6 *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Tbn. 1-3 *ff*

B. Tbn. *loco*

Tba. 1, 2 *ff*

Timpani *ff*

Pno. *ff*

Hp. *ff*

Rt. *ff*

Ch. Cym.

H.-h. *p sub.*

Br.D.

S. D. *p sub.*

B. D. *ff*

Vln. I *ff*

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

Vla. *p* *unis.* *ff sub.* *div.*

Vcl. *p* *ff sub.*

Vc. *p* *col legno* *sim.* *ff sub.* *arco (non vib.)*

Vcl. *p* *col legno* *sim.* *ff sub.* *arco (non vib.)*

Cb. *p* *unis. col legno* *sim.* *ff sub.* *div. arco (non vib.)*

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

52

Picc. *p* sim.

Fl. 1, 2 *p* sim.

A. Fl. *p* sim.

Ob. 1, 2 *p*

C. A. *p*

Cl. 1, 2 *p*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1, 2 *a2*

Cbsn. *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Hn. 5, 6 *p*

Tpt. 1, 2 *p*

Tpt. 3, 4 *p*

Tbn. 1-3 *p*

B. Tbn. *p*

Tba. 1, 2 *p*

Timp. *ff*

Pno. *p*

(8.) *p*

Hp. *p*

Glock. *p* damp

Rt. *p* damp

Ch. Cym. *p*

H. h. *p sub.*

Br.D. *p sub.*

S. D. *p sub.*

B. D. *ff*

Vln. I *p*

Vln. II *p sub.* sim.

Vla. *p* unis. sim.

p sim.

p sim.

Vc. *p* col legno sim.

p sim.

Cb. *p* unis. col legno sim.

56

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A. (1^o)

Cl. 1, 2

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1-3

B. Tbn.

Tba. 1, 2

Timp.

Pno.

Hp.

Glock.

Xyl.

Mar.

H. h.

S. D.

Vln. I unis.

Vln. II

Vla.

Vc.

Cb.

(open)

(open)

(open)

1^o

div.

div. arco (non vib.)

arco (non vib.)

61

63

63

div.

div.

sim.

sim.

sim.

sim.

sim.

div.

ff

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

Picc.

(a2)

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Cb. Cl.

(a2)

Bsn. 1, 2

Cbsn.

Hn. 1, 2

(a2)

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1-3

B. Tbn.

(2^o)

Tba. 1, 2

Timp.

Pno.

Hp.

Glock

Xyl.

S. D.

ff

Tom-t.

p

Vln. I

Vln. II

Vla.

p

Vc.

Cb.

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

Musical score for orchestra, page 71, dynamic ***ff***. The score consists of six staves: Vln. I, Vln. II, Vla., Vc., and Cb. Each staff contains a series of eighth-note patterns with grace notes. The strings play eighth-note pairs connected by a horizontal line, while the woodwind (Vla., Vc.) and bassoon (Cb.) play eighth-note pairs connected by a diagonal line.

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

Picc. *ff*

Fl. 1, 2 *ff*

A. Fl. *ff*

Ob. 1, 2 (a2) *ff*

C. A. (a2) *ff*

Cl. 1, 2 (a2) *ff*

B. Cl. *ff*

Cb. Cl. (a2)

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Hn. 5, 6

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Tbn. 1-3 *fff*

B. Tbn. (a2)

Tba. 1, 2

Tim. *ff*

Pno. *ff*

(8)

Hp.

Ch. Cym.

Br.D.

S. D. *ff*

Tom-t. *ff*

B. D. *ff*

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

ANNALS OF THE FORMER WORLD - III. RISING FROM THE PLAINS

Picc. *p*

Fl. 1, 2 *fff* *p*

A. Fl. *ffz.* *p* *6*

Ob. 1, 2 *(a2)* *ff* *p*

C. A. *ff* *p*

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

B. Cl. *p*

Cb. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 2 *(a2)* *p*

Hn. 3, 4 *(a2)* *p*

Hn. 5, 6 *(a2)* *p*

Tpt. 1, 2 *ff* *p*

Tpt. 3, 4 *ff* *p*

Tbn. 1-3 *p*

B. Tbn. *p*

Tba. 1, 2 *p*

Tim. *fff* *p*

Pno. *fff* *p*

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

Rt. *p*

Br.D. *fff* *p*

S. D. *fff* *p*

Tom-t. *p* *fff* *p*

B. D. *p*

T.-t. *p* *fff* *damp*

82

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

molto rit.

84

Picc. *fff*

Fl. 1, 2 *fff*

A. Fl. *fff*
any noisy, easy-to-produce multiphonic

Ob. 1, 2 *fff*
any noisy, easy-to-produce multiphonic

C. A. *fff*
any noisy, easy-to-produce multiphonic

Cl. 1, 2 *fff*
any noisy, easy-to-produce multiphonic

B. Cl. *fff*

Cb. Cl. *fff*

Bsn. 1, 2 *fff*

Cbsn. *fff*

Hn. 1, 2 *fff*

Hn. 3, 4 *fff*

Hn. 5, 6 *fff*

Tpt. 1, 2 *fff*

Tpt. 3, 4 *fff*

Tbn. 1-3 *fff*

B. Tbn. *fff*
g_b.1
(a2)

Tba. 1, 2 *fff*

Tim. *fff* *pp* *fff* *pp* *fff*

Pno. *fff*

Hp. *fff*
(8) *gliss.*

Rt. *damp*

Ch. Cym. *fff*

Br.D. *fff*

S. D. *fff*

Tom-t. *fff*

B. D. *fff*

T.-t. *fff*

molto rit.
unis.

Vln. I *fff* *pp* unis. *fff*

Vln. II *fff* *pp* unis. *fff*

Vla. *fff* *pp* unis. *fff*

Vc. *fff* *pp* unis. *fff*

Cb. *fff* *pp* *fff*