

ANABASIS

ERIC SHANFIELD

ANABASIS

Eric Shanfield | ENS.2023.3

8.22.23-8.26.23 | 15'

Piccolo	4 Horns in F
2 Flutes	2 Trumpets in Bb
2 Oboes	
2 Clarinets in Bb	Timpani
Bass Clarinet in Bb	
2 Bassoons	Strings

Score is *transposed*.

The ancient Greek term for a journey from a coastline to the interior, *Anabasis* is the title given to Xenophon's famous history of the Ten Thousand marching in aid of Cyrus the Younger. Nearly 2500 years later, Nobel laureate Saint-John Perse chose the title *Anabase* for his great symbolic epic poem of exploration and foundation, which as translated by T. S. Eliot fired my imagination as a young man. The neoclassical mechanical pastoral of this piece was inspired, too, by Stravinsky's later ballets, and although it follows no particular program, it is music for the dance. Proceeding in frieze-like blocks of asymmetrical sound like panels in a painting by Puvis de Chavannes, *Anabasis* is cast in three movements, two elegant attic *chansons* flanking a combative orchestral expedition.

ANABASIS

I. SONG

Eric Shanfield

$\text{♩} = 76$ Eclogue

The score is for a woodwind and string ensemble. It begins with a tempo marking of quarter note = 76 and a dynamic of *mf*. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 & 2, Clarinet 1 & 2 in Bb, Bass Clarinet in Bb, and Bassoon 1 & 2. The brass section includes Horn 1, 2, 3, and 4 in F, and Trumpet 1 & 2 in Bb. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 16. A section labeled 'A' is marked with a box containing the letter 'A' above the staff in measure 11. Dynamics range from *mf* to *f*, with crescendos and decrescendos indicated by hairpins. The time signature changes from 2/4 to 3/4 and back to 2/4.

8

Picc. *mf* 3

Fl. 1 *mf* 3

Fl. 2 *mf* 3

Ob. 1, 2 *mf* 3

Cl. 1 *f* 3 *mf* 3

Cl. 2 *f* 3

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

Bsn. 1, 2

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

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

Timp. *f* *mf*

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

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

Vla.

Vc. *mf*

Cb. *mf*

B

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Timp.

B

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

22

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for Anabasis - I. Song, page 6. The score includes staves for Picc., Fl. 1, 2, Ob. 1, 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time and features various dynamics and articulations.

Dynamics: *f* (forte), *p* (piano), *fz* (forzando), *pizz.* (pizzicato).

Articulations: *acc.* (accents), *trill.* (trills), *1.* (first ending), *trill.* (trills), *pizz.* (pizzicato).

Section marker: **C** (Crescendo or Chorus)

29

Picc. *p* 3

Fl. 1, 2

Ob. 1, 2 *mf* 4 *p*

Cl. 1, 2 *p* *mf* 3 *p*

B. Cl.

Bsn. 1, 2

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

Hn. 3, 4

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

Timp. *mf*

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

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

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

Vc. *mf*

Cb. *mf*

D

35

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Ob. 1, 2

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

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

Bsn. 1, 2

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

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

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

Timp. *f* *f*

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

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

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

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

Cb. *f* *f* *unis.* *arco* *p* *f*

41

E

Picc. *p cresc.* *mf*

Fl. 1, 2 *p cresc.* *mf*

Ob. 1, 2 1. *p cresc.* *mf*

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

B. Cl. *f* *p*

Bsn. 1, 2

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

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

Tpt. 1, 2

Timp.

E

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

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

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

Vc. pizz. div. unis. *p cresc.* *mf*

Cb. pizz. div. unis. *p cresc.* *mf*

47

Picc. *p cresc.*

Fl. 1, 2 *p cresc.*

Ob. 1, 2 (1.) *p cresc.*

Cl. 1, 2 *p cresc.*

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp. *p*

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

Vln. II *p* *div.* *p cresc.*

Vla. *p cresc.*

Vc. *arco* *p*

Cb. *p*

51 **F**

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 (1.) *mf*

Cl. 1, 2 *mf*

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

Bsn. 1 *p* *f* *p* *f*

Bsn. 2 *p* *f* *p* *f*

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

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

Tpt. 1, 2

Timp. *f*

F

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

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

Vla. *mf* *f* *p* (non div.) *f* *p*

Vc. *mf* *f* *p* (non div.) *f* *p*

Cb. *f*

56

The musical score for "ANABASIS - I. SONG" on page 12 (measure 56) features the following instruments and parts:

- Picc.**: Piccolo flute part, starting with a dynamic of *p* and moving to *f* and then *p*.
- Fl. 1, 2**: Flute parts, featuring a five-measure phrase with dynamics *p*, *f*, and *p*.
- Ob. 1, 2**: Oboe parts, playing sustained notes with dynamics *f* and *p*.
- Cl. 1, 2**: Clarinet parts, playing rhythmic patterns with dynamics *p* and *f*.
- B. Cl.**: Bass Clarinet part, playing a melodic line with dynamics *p* and *f*.
- Bsn. 1**: Bassoon 1 part, playing a melodic line with dynamics *p* and *f*.
- Bsn. 2**: Bassoon 2 part, playing a melodic line with dynamics *p* and *f*.
- Hn. 1, 2**: Horn 1 and 2 parts, playing sustained notes with dynamics *f* and *p*.
- Hn. 3, 4**: Horn 3 and 4 parts, playing sustained notes with dynamics *f* and *p*.
- Tpt. 1, 2**: Trumpet 1 and 2 parts, playing sustained notes with dynamics *f* and *p*.
- Timp.**: Timpani part, playing a rhythmic pattern.
- Vln. I**: Violin I part, playing a rhythmic pattern with dynamics *f*, *p*, and *f*.
- Vln. II**: Violin II part, playing a rhythmic pattern with dynamics *f*, *p*, and *f*.
- Vla.**: Viola part, playing sustained notes with dynamics *f* and *p*.
- Vc.**: Violoncello part, playing sustained notes with dynamics *f* and *p*.
- Cb.**: Contrabass part, playing sustained notes with dynamics *f* and *p*.

61

Picc. *p* *f* *p cresc.* *mf*

Fl. 1, 2 *p* *p* *f* *p cresc.* *mf*

Ob. 1, 2 *p* *f* *p cresc.* *mf* (1.)

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

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

Bsn. 1 *f* *p* *f*

Bsn. 2 *f* *p* *f*

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

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

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

Timp.

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

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

Vla. *p* *f* *p*

Vc. *p* *f* *p* *div. pizz.* *p cresc.* *mf*

Cb. *p cresc.* *mf*

G

ANABASIS - I. SONG

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2

Cl. 1 *f*

Cl. 2 *f*

B. Cl.

Bsn. 1, 2

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tpt. 1, 2

Timp. *mf* *f*

G

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

unis.

H

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

Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2

Timp.

H

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

I

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

101

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

Picc. *p* *f* *p* *f*

Fl. 1, 2 *p* *f* *p* *f*

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

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

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

Bsn. 1, 2 *f* *p*

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

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

Tpt. 1, 2 *f* *p*

Timp.

L

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

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

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

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

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

113

M

Picc. *p* *f* *p* *mp*

Fl. 1 *p* *f* *p* *p* *mp*

Fl. 2 *p* *f* *p* *p* *mp*

Ob. 1, 2

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

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

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tpt. 1, 2 *f* *p*

Timp. *p*

M unis. *p* *mp*

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

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

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

Vc. *p* *f* *p* *pizz.* *p* *mp*

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

118

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1, 2 *f*

Cl. 1, 2 *mf* *f*

B. Cl.

Bsn. 1, 2

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

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

Timp. *mf* *f*

Vln. I *con sord.* *p* *f* *p* *f* *p* *f* *div.* *p* *f* *p*

Vln. II *con sord.* *p* *f* *p* *f* *p* *f* *div.* *p* *f* *p*

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

Vc. *mf* *f* *con sord. (pizz.)*

Cb. *mf* *f* *con sord. (pizz.)*

Picc. *p* *f* *p* *f* *p* *f*

Fl. 1, 2 *p* *f* *p* *f* *p* *f*

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

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

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

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

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

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

Tpt. 1, 2 *f*

Timp. *f* *f*

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

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

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

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

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



Picc. - Fl. 1, 2 - Ob. 1, 2 - Cl. 1, 2 - B. Cl. - Bsn. 1, 2 - Hn. 1, 2 - Hn. 3, 4 - Tpt. 1, 2 - Timp.

Woodwind and Percussion staves. The Clarinet 1, 2 part features a melodic line starting with a *p* dynamic, followed by a *flz.* (flautissimo) section. The Bass Clarinet part includes a *p* dynamic and a quintuplet (5) followed by a triplet (3). The Bassoon 1, 2 part has a *p* dynamic and includes markings for *2.*, *a2*, *1.*, and *a2*. The Timpani part has a *p* dynamic.



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

String staves. Violin I and II parts feature a *p* dynamic and a *div.* (divisi) marking with a triplet (3). The Viola part includes *pizz.* (pizzicato) and *arco* markings. The Violoncello and Contrabass parts have a *p* dynamic.

135

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

norm.

mf

p

mp

unis.

pizz.

arco

P

141

Picc. *p* *mf* *p*

Fl. 1, 2 *p* *mf* *p*

Ob. 1 *p* *mf* *p*

Ob. 2 *p* *mf* *p*

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

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

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

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

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

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

Timp. *p* *mf* *p*

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

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

Vla. *p* *mf* *p*

Vc. *pizz.* *p* *mf* *p*

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

Q

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Timpani (Timp.). The second system includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p*, *mp*, and *p*, and includes performance markings like *arco* and *div.*. The music is written in 2/4 time and includes a key signature change from one flat to two flats.

Q

Musical score for string instruments. The score includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p*, *mp*, and *p*, and includes performance markings like *arco* and *div.*. The music is written in 2/4 time and includes a key signature change from one flat to two flats.

R

152

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p

pp

p

pizz.

div.

pp

p

pp

p

157

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pizz.)

pp

p

mf

1.

5.

6.

S

Picc. *pp* *p* *pp*

Fl. 1, 2 *pp* *p* *pp*

Ob. 1, 2 *pp* *p*

Cl. 1, 2 *pp* *p* *pp*

B. Cl. *pp* *p* *pp*

Bsn. 1, 2 *pp* *p*

Hn. 1, 2 *pp* *p* *pp*

Hn. 3, 4 *pp* *p* *pp*

Tpt. 1, 2 *pp* *p*

Timp. soft mallets *pp very quiet*

S

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

Vln. II *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *pp* *p* *pp*

Vc. *pp* *p* *pp* *pp* *p* *pp*

Cb. arco *p* *pp* *p* *pp*

170

T

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

unis. pizz.

pizz.

177 *rit.*

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1, 2 *mf* *p*

Cl. 1, 2 *mf* *p*

B. Cl. *p*

Bsn. 1, 2

senza sord.

Hn. 1 *p* *mf* *p* *mf* *p*

Hn. 2 *p* *mf* *p* *mf* *p*

Hn. 3 *p* *mf* *p* *mf* *p*

Hn. 4 *p* *mf* *p* *mf* *p*

Tpt. 1, 2

Timp. *mf*

arco *rit.*

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

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

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

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

Cb. *mf*

ANABASIS

II. ANABASIS

Eric Shanfield

♩ = 92 Agon

The score is divided into two systems. The first system includes Piccolo, Flute 1, 2, Oboe 1, 2, Clarinet 1, 2 in Bb, Bass Clarinet in Bb, Bassoon 1, 2, Horn 1, 2 in F, Horn 3, 4 in F, Trumpet 1 in Bb, Trumpet 2 in Bb, and Timpani. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics such as *f*, *ff*, *p*, and *pp*. The string parts include markings like "senza sord." and "senza sord. pizz.".

A

Musical score for woodwinds and brass instruments. The score is divided into four measures. The instruments listed are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, 2), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), and Timpani (Timp.). The woodwinds and brass instruments have various melodic lines with dynamic markings such as *p cresc.*, *f*, and *p*. The woodwinds also feature triplets and quintuplets. The brass instruments play rhythmic patterns with dynamic markings of *f* and *p*. The timpani part is silent.

A

Musical score for string instruments. The score is divided into four measures. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and Violin II parts feature a rhythmic pattern of sixteenth notes with dynamic markings of *p* and *f*. The Viola, Violoncello, and Contrabass parts are silent.

12

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *p* 6

B. Cl. *p* 6

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

Hn. 1, 2 *fp*

Hn. 3, 4 *fp* *fp* *fp*

Tpt. 1 *f* 3 3 3 *p*

Tpt. 2 *f* *p*

Timp.

Vln. I *f*

Vln. II *f*

Vla. *f* senza sord. 3 3 3 on the string

Vc. *f* (pizz.)

Cb. *f* (pizz.)

B

Picc. *f* *p* *f*

Fl. 1, 2 *f* *p* *f*

Ob. 1, 2

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2

Hn. 1, 2 *f* *f*

Hn. 3, 4 *f* *f*

Tpt. 1 *f* *p* *f*

Tpt. 2 *f* *p* *f*

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

B

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

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

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

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

Cb.

20

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p, *f*, *fp*, *p < f*, *a2*, *arco*, *p sub.*, *trill*, *slur*, *accent*, *3*, *6*

C

24

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

C

f, *p*, *ff*

D

29

Picc. *f*

Fl. 2

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

Cl. 1, 2 *cresc.* *mf*

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

Bsn. 1, 2

Hn. 1, 2 *a2* *p cresc.* *mf* *f*

Hn. 3, 4 *p* *f*

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

Timp. *f*

Vln. I *cresc.* *mf* *f* **D**

Vln. II *cresc.* *mf* *f*

Vla. *cresc.* *mf* *f*

Vc. *cresc.* *mf* *f* *pizz. (non div.)*

Cb.

E

Picc. *p*

Fl. 1, 2

Ob. 1, 2 *p*

Cl. 1, 2 *p*

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

Bsn. 1, 2 *p* *f*

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

Hn. 3, 4 *p*

Tpt. 1, 2 *p*

Timp.

E

Vln. I *p sub.*

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

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

Vc. *p*

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

44 **F**

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1 Cl. 2 B. Cl. Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Timp.

Measures 44-48. Piccolo and Flutes 1 & 2 are silent. Oboes 1 & 2 play a rhythmic pattern of eighth notes, starting in measure 45. Clarinets 1 and 2 play eighth-note patterns with triplets and quintuplets. Bass Clarinet plays a melodic line with dynamics *p* and *mf*. Bassoons 1 & 2 are silent. Horns 1 & 2 play sustained notes with dynamics *p* and *mf*. Horns 3 & 4 are silent. Trumpets 1 & 2 play sustained notes with dynamics *p*. Timpani plays a rhythmic pattern with dynamics *p*, *mf*, and *p*.

F

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

Measures 44-48. Violin I plays a melodic line with dynamics *p* and *mf*. Violin II and Viola play rhythmic patterns with dynamics *mf*. Violoncello and Contrabass play melodic lines with dynamics *mf* and *p*.

G

51

Picc. *p* 3 3 *mf*

Fl. 1, 2 1. *p* 5 *mf*

Ob. 1 *p* 3 3

Ob. 2 *p* 5

Cl. 1 *p* *mf* *p* *mf* *p* 3 3

Cl. 2 *p* *mf* *p* *mf* *p* 5

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

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

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

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

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

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

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

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

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

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

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

62

Picc. *f*

Fl. 1, 2 *f*

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

Cl. 1, 2 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff*

Timp. *f* *ff*

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

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

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

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

Cb. *p* *ff*

I

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *p*

B. Cl. *p*

Bsn. 1, 2 *f*

Hn. 1, 2

Hn. 3, 4 *p*

Tpt. 1, 2 *p sub.*

Timp. *f* *ben p*

I

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *div. pizz.*

Cb. *f* *div. pizz.*

71

Picc. *f* *p* *mp* *p* *f* *p* *mf*

Fl. 1 *f* *p* *mp* *p* *f* *p* *mf*

Fl. 2 *f* *p* *mp* *p* *f* *p* *mf*

Ob. 1, 2 *f* *f*

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

B. Cl. *f*

Bsn. 1, 2 *f* *f*

Hn. 1, 2 *p* *con sord.* *p*

Hn. 3, 4 *p*

Tpt. 1, 2 *p* *p*

Timp.

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

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

Vla. *mp* *p* *mf*

Vc. *f* *div. a3 arco* *p* *mp* *f* *div. pizz.* *p*

Cb. *f* *unis. arco* *p* *mp* *f* *div. pizz.* *p* *unis. arco*

76 **J**

Picc. *p* *f*

Fl. 1, 2 *p* *f*

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

Cl. 1, 2 *p* *p cresc.*

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

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

Hn. 1, 2 *p* *cresc.*

Hn. 3, 4 *p* *f*

Tpt. 1, 2 *p cresc.*

Timp. *cresc.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf* *f* *p* *mp*
div. pizz. *unis. (pizz.)*

Cb. *mf* *f* *p* *mp*
div. pizz. *unis. (pizz.)*

K

play 2nd x only

Picc. *p* *f* *p*

Fl. 1 *p* *f* *p*

Fl. 2 *p* *f* *p*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

B. Cl. *play 2nd x only, quasi solo* *ff*

Bsn. 1, 2 *f*

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

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

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

Timp. *f*

K

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

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

Vla. *p* *f* *p*

Vc. *f*

Cb. *f*

85

Picc. *f* *p* *f* *p*

Fl. 1 *f* *p* *f* *p*

Fl. 2 *f* *p* *f* *p*

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

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

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

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

Timp.

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

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

Vla. *f* *p* *f*

Vc.

Cb.

L

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

L

Vln. I *p* — *f*

Vln. II *p* — *f*

Vla. (non div.) *f* *sim.*

Vc. arco (non div.) *f* *sim.*

Cb. arco (non div.) *f* *sim.*

92

Picc. *p cresc.* 5 *f*

Fl. 1 *p cresc.* 3 *f*

Fl. 2 *p cresc.* *f*

Ob. 1, 2

Cl. 1 *p cresc.* 5 *f*

Cl. 2 *p cresc.* 3 *f*

B. Cl.

Bsn. 1, 2

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

Hn. 3, 4 *p* 3.

Tpt. 1, 2

Timp.

Vln. I *p* 6 6 *f*

Vln. II *p* *f*

Vla. *p sub.* *f* *p* 6 *f* 6 *p* *sim.* 6 6 *p*

Vc. *p sub.* *f* *p* *p sub.* *f* *p* *sim.* *p*

Cb. *p*

96

Picc.

Fl. 1, 2 (norm.)

Ob. 1, 2 *f*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p* a2

Tpt. 1, 2

Timp. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f* sim.

Vc. *f* sim.

Cb. *f* sim.

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

Hn. 1, 2 Hn. 3 Hn. 4 Tpt. 1, 2 Timp.

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

107 N

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

quasi solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *fp* *p sub.* *f*

112

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *f* *p* *ff* *fp* *ff* *p* *f* *p* *ff* *gliss.* *div.* *f* *p sub.* *f* *f* *p sub.* *f* *f* *p sub.* *f* *f* *p sub.* *f*

O

Picc. *ff* 6 6

Fl. 1 *ff* 5 5

Fl. 2 *ff* 6 6

Ob. 1, 2 *ff*

Cl. 1, 2 *ff* 3 3

B. Cl. *ff* *ben ff* 6 6

Bsn. 1, 2 *ff* *ben ff* 6 6

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

Hn. 3, 4 *p* *ff blazing* *p* *ff*

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

Timp. *ff* omit C# 2nd x if necessary to retune

Vln. I **O**

Vln. II *ff*

Vla. *ff*

Vc. *p* *ff* *p* *ff* *div. a3*

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

ANABASIS

III. SONG

Eric Shanfield

♩ = 108 Epitaph A

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet 1, 2 in Bb

Bass Clarinet in Bb

Bassoon 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in Bb

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

B

10

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

con sord.

con sord. pizz.

1.

(3.)

3

E

Musical score for ANABASIS - III. SONG, page 64. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/8 time and features various musical notations including triplets, dynamics (p), and articulation marks. A section marker 'E' is present in the top right corner and above the Violin I staff.

F

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for Anabasis - III. Song, page 66. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Timpani, Violins I & II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features various dynamics such as mp, p, and mf.

G

Picc. *f* *p*
 Fl. 1, 2 *f*
 Ob. 1, 2 *f*
 Cl. 1, 2 *f* *p*
 B. Cl. *f* *p*
 Bsn. 1, 2 *f* *p* *fp* *f* *fp* *f*
 Hn. 1, 2 *f* *p* *f* ^{a2}
 Hn. 3, 4 *f* *p* *f* ^{3.}
 Tpt. 1, 2 *fp* *f* *fp* *f*
 Timp. *f* *p* *f*
 Vln. I *f* *f* *p*
 Vln. II *f* *f* *p*
 Vla. *f* *f* *p*
 Vc. *pizz.* *f* *arco* *f* *p*
 Cb. *f*

H

I

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Timp.

H

I

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

53

Picc. *p*

Fl. 1, 2 *p* *p* *mp* *mp*

Ob. 1, 2 *mp*

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

B. Cl. *p* *mp*

Bsn. 1, 2 *mp* a2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *mp*

Timp. *p* *mp*

Vln. I *p* 3 3

Vln. II *p* 3 3

Vla. *p* 3 3

Vc. *mp*

Cb. *mp*

59

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

K

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Timp.

L

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

M

Picc. *f*

Fl. 1, 2 *f* *ff*

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

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

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

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

Hn. 1, 2 *f* *ff³* *cuivré*

Hn. 3, 4 *f* *ff*

Tpt. 1, 2 *f* *ff*

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

M

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

N ANABASIS - III. SONG

84

Picc. *p* *mf* *p* *mf* *sim.*
 Fl. 1 *p* *mf* *p* *mf* *sim.*
 Fl. 2 *p* *mf* *p* *mf* *sim.*
 Ob. 1, 2 *p* *ff*
 Cl. 1, 2 *p* *ff* *mf*
 B. Cl. *p* *ff* *mf*
 Bsn. 1, 2 *p* *ff* *p*
 Hn. 1, 2
 Hn. 3, 4 *p* *ff* *p*
 Tpt. 1, 2
 Timp. *ff* *p* *ff* *p* *mf*
 Vln. I
 Vln. II *spicc.* *mf* *p* *mf* *p*
 Vla. *spicc.* *mf* *p* *mf* *p*
 Vc. *pizz.* *mf*
 Cb. *pizz.* *mf*



ANABASIS - III. SONG

Picc. *p* *mf* *sim.*

Fl. 1 *p* *mf* *sim.*

Fl. 2 *p* *mf* *sim.*

Ob. 1, 2 *mf* *p*

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

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *p* *norm.*

Hn. 3, 4 *p* *3.*

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

Timp. *p cresc.* *mf*



Vln. I

Vln. II

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

Vc. *p* *arco* *3* *mf* *p* *mf* *p*

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

P

Picc. *p* *mf* *sim.*

Fl. 1 *p* *mf* *sim.*

Fl. 2 *p* *mf* *sim.*

Ob. 1, 2 *mf* *p*

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

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *mf*

Hn. 3, 4 (3.) *mf*

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

Timp. *p cresc.* *mf*

P

Vln. I

Vln. II

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

Q

Picc. - Rest

Fl. 1, 2 - Rest

Ob. 1, 2 - Rest

Cl. 1, 2 - *p* (melodic line with slurs)

B. Cl. - *p*, *mp*, *p*, *mf*, *p* (melodic line)

Bsn. 1, 2 - Rest

Hn. 1, 2 - *p* (melodic line)

Hn. 3, 4 - *p* (melodic line with triplet)

Tpt. 1, 2 - Rest

Timp. - *p*, *mp*, *p*, *mf*, *p* (melodic line)

Vln. I - *p* (melodic line with slurs)

Vln. II - *p*, *mp*³, *p*³, *p*, *mf*³, *p*³ (rhythmic accompaniment)

Vla. - *p*, *mp*³, *p*³, *p*, *mf*³, *p*³ (rhythmic accompaniment)

Vc. - *p*, *mp*, *pizz.*, *p*, *arco*, *mf*, *p* (melodic line)

Cb. - *p*, *mp*, *pizz.*, *p*, *arco*, *mf*, *pizz.*, *p* (melodic line)

R

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

R

Vln. I

Vln. II

Vla.

Vc. *div. soli*
mp espress.

Cb.

S

119

Picc. *p mp p mf p mf*

Fl. 1, 2 *p mp p mf p mf*

Ob. 1, 2

Cl. 1 *p mp p mp p mf*

Cl. 2 *p mp p mp p sim. mf*

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

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

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

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

Tpt. 1, 2

Timp.

Vln. I *p mp p*

Vln. II *p mp p*

Vla. *p mp p*

Vc. *unis. p norm. mp p*

Cb.

124

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

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

Ob. 1, 2

Cl. 1 *p* *mf* *p* *f* *p* *f* *p* *mf* *p*

Cl. 2 *p* *mf* *p* *f* *p* *f* *p* *mf* *p*

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

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

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

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

Tpt. 1, 2

Timp.

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

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

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

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

Cb.

T

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4

Tpt. 1, 2 *p* *f*

Timp. *quasi solo* *f*

T

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

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

Vla. *p*

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

Cb. *(pizz.)* *p* *f* *p*

133

Picc. *p* *f*

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

Ob. 1 *f* *p* *ff* (flz.) norm. *ff*

Ob. 2 *f* *p* *ff* (flz.) norm. *ff*

Cl. 1, 2 *ff*

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

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

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

Hn. 3, 4 *ff* *p* a2

Tpt. 1, 2 *p*

Timp. (non solo) *p* *ff* *ff*

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

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

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

Vc. *f* *p* *ff* sul pont. norm.

Cb. *f* *p* *f* arco *ff*

U

ANABASIS - III. SONG

non rit. al fine

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p* (*ben p*)

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2 *p* (*ben p*)

Timp. *p*

U

non rit. al fine

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

142

Picc. *mp* *p* *mp* *p*

Fl. 1, 2 *mp* *p* *mp* *p*

Ob. 1, 2

Cl. 1 *mp* *p* *mp* *p*

Cl. 2 *mp* *p* *mp* *p*

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

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

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

Hn. 3, 4 *mp* *p* *mp* *p*

Tpt. 1, 2

Timp. *p*

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

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

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

Vc. *mp* *p* *mp* *p* pizz.

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