

**BRILLIANT BEACONS**

**ERIC SHANFIELD**



BRILLIANT BEACONS

Eric Shanfield | ENS.2024.7

8.8.24-8.12.24 | 22 mins.

Piccolo

2 Flutes

2 Oboes

English Horn in F

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

2 Cornets in Bb (or Trumpets in Bb, see below)

2 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

4 Percussion (see below)

Celesta

Piano

Harp

Strings (16.14.12.10.8)

Score is *concert pitch*. Normal octave transpositions apply.

Although cornets in Bb are preferred, trumpets in Bb may be used if the mellower cornets are absolutely unavailable.

Timpani: Drums and tuning are left to the performer.

Percussion assignments are left to the performers.

Percussion required: Triangle, Hi-hat (always played closed), Anvil or High metal plate, Brake drum, Tambourine, Woodblocks (7),

Tam-tam, Snare Drum, Bass Drum, Glockenspiel, Tuned Wine Glasses (2 Players), Vibraphone (1 instrument, 2 players with bows).

## BRILLIANT BEACONS

A tone poem about lighthouses, *Brilliant Beacons* takes its title from the comprehensive history of American lighthouses by Eric Jay Dolin. At first, I had the idea to write something conventional: opening with a dramatic shipwreck, followed by an austere evocation of the land, sea, and shore, then a busy scherzo depicting the construction of the lighthouse, and finally the new light casting its brilliant beacon over the seas in a coruscating finale. But this felt too obvious and clichéd, and instead I ended up writing a more abstract evocation of the power and importance of lighthouses in their heyday.

We begin with *The Light*, a brightly clattering picture of the lighthouse itself, brilliant Fresnel lenses sending their rays out over the wine-dark sea. *The Land* then depicts the shores on which lighthouses stand, some austere and forbidding, some lush and blooming, but all usually far from any other human habitation. *The Sea* evokes neither stormy tempest nor crashing waves, instead portraying an ocean made safer by lighthouses, yet eerily still, deeply mysterious, uncanny and inhuman. *The Ship* brings *Brilliant Beacons* to a close with an energetic sketch of the maritime trade transformed by lighthouses. With danger greatly (though not entirely) reduced, commerce and pleasure voyages became far safer, and over the nineteenth century the harbors of the world filled to the brim with vessels of every make and model, color and flag, shape and kind.

As in many of my other works, I have here used musical *objets trouvés*, found objects, little bits taken from other composers' works and inserted into my own as places from which the listener can orient themselves as they move through the music's unfamiliar landscape. The practice seemed particularly appropriate here, as they serve as landmarks, seen from a distance as it were, while the piece sails along. We thus hear more or less recognizable fragments of other composers' works *en route*, sometimes barely glimpsed in passing, other times looming up over the bow, acting as points to ground and structure the musical narrative. Further, as a metaphor for the crashing waves where sea and land meet at the lighthouses' edge, I have put together the works of dramatically opposed composers: Adams and Henze, Feldman and Stravinsky.

*Brilliant Beacons* is an abstract narrative symphonic poem, yet too often, it seems to me, contemporary music lacks the clear vantage of, for instance, sonata form, failing to provide anything similarly comprehensible for the listener to grasp. My integration of small, recognizable musical homages not only has deep roots in musical history (from Haydn to Varese), it helps make the piece more immediately sensical, and inscribes the work into the wonderful ongoing story of the orchestra.

*Brilliant Beacons* was composed in the summer of 2024, and lasts a bit over twenty minutes.

# BRILLIANT BEACONS

## I. THE LIGHT

Eric Shanfield

$\text{♩} = 116$

This page contains the musical score for the concert band and orchestra. The score is written in 4/4 time with a tempo of 116 beats per minute. The key signature is one sharp (F#). The concert band parts include Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet 1, 2 in Bb, Bass Clarinet in Bb, Bassoon 1, 2, Contrabassoon, Horn 1, 2 in F, Horn 3, 4 in F, Cornet 1, 2 in Bb, Trumpet 1, 2 in C, Tenor Trombone 1, 2, Bass Trombone, and Tuba. The percussion section includes Triangle, Hi-hat, Anvil, and Tambourine. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano and celesta parts are also included. The score features various dynamics such as *f* (forte) and *stacc.* (staccato). A first ending bracket is present at the end of the piece, marked with a circled 1. The score is arranged in a standard concert score format with multiple staves for each instrument.

BRILLIANT BEACONS - I. THE LIGHT

This page of the musical score, titled "BRILLIANT BEACONS - I. THE LIGHT", contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- Eng. Hn.**: English Horn
- Cl. 1, 2**: Clarinets
- B. Cl.**: Bass Clarinet
- Bsn. 1, 2**: Bassoons
- Cbsn.**: Contrabassoon
- Hn. 1, 2**: Horns
- Hn. 3, 4**: Horns
- Cor. 1, 2**: Cor Anglais
- Tpt. 1, 2**: Trumpets
- T. Tbn. 1, 2**: Trombones
- B. Tbn.**: Trombone
- Tba.**: Tuba
- Timp.**: Timpani
- Tri.**: Triangle
- Hi-hat**: Hi-hat
- Anv.**: Anvil
- Tamb.**: Tam-tam
- Hp.**: Harp
- Cel.**: Cello
- Pno.**: Piano
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Double Bass

The score includes various musical notations such as notes, rests, and dynamics. Performance instructions include *f* (forte), *a2*, *quasi gliss.*, and *7*. A circled number 2 appears above the Piccolo and Violin I staves.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Hi-hat

Anv.

Tamb.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

④

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Hi-hat

Anv.

Tamb.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

⑤

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1

Cor. 2

Tpt. 1, 2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Hi-hat

Anv.

Tamb.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

⑥

This page contains the musical score for the eighth measure of the piece "Brilliant Beacons - I. The Light". The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, Eng. Hn., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Cor. 1, Cor. 2, Tpt. 1, 2, T. Tbn. 1, T. Tbn. 2, B. Tbn., Tba., Timp., Tri., Hi-hat, Anv., Tamb., Hp., Cel., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a 2/4 time signature. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in the Piccolo part, starting at measure 7 and ending at measure 8. The score is divided into five systems, with each instrument part on its own staff. The page number 8 is in the top left corner, the title "BRILLIANT BEACONS - I. THE LIGHT" is centered at the top, and the measure number 7 is in the top right corner.

⑧

This musical score is for the piece "Brilliant Beacons - I. The Light", page 9. It features a variety of instruments including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Cor Anglais, Trumpets (1 and 2), Trombones (1, 2), Tuba, Timpani, Triangle, Bells, Tambourine, and Wood Blocks. The score includes a Harp, Cello, Piano, Violins (I and II), Viola, and Cello. The music is written in 4/4 time and includes dynamic markings such as *f* and *sf*. A circled number 8 is placed above the first staff at the beginning of the piece.

BRILLIANT BEACONS - I. THE LIGHT

9

This page contains the musical score for the section 'Brilliant Beacons - I. The Light', starting at measure 9. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Picc.**: Piccolo flute, playing a melodic line with dynamics *p* and *f*.
- Fl. 1, 2**: First and second flutes, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Ob. 1, 2**: First and second oboes, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Eng. Hn.**: English horn, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Cl. 1, 2**: First and second clarinets, mostly resting.
- B. Cl.**: Bass clarinet, resting.
- Bsn. 1, 2**: First and second bassoons, resting.
- Cbsn.**: Contrabassoon, resting.
- Hn. 1, 2**: First and second horns, resting.
- Hn. 3, 4**: Third and fourth horns, resting.
- Cor. 1, 2**: Two cor Anglais, playing a rhythmic accompaniment with dynamics *f*.
- Tpt. 1, 2**: First and second trumpets, playing a rhythmic accompaniment with dynamics *f*.
- T. Tbn. 1, 2**: First and second trombones, resting.
- B. Tbn.**: Bass trombone, resting.
- Tba.**: Tuba, resting.
- Timp.**: Timpani, resting.
- Tri.**: Triangle, playing a rhythmic accompaniment with dynamics *f*, *p*, and *f*.
- Br.D.**: Bells, playing a rhythmic accompaniment with dynamics *f*, *p*, and *f*.
- Tamb.**: Snare drum, playing a rhythmic accompaniment with dynamics *p*, *f*, and *p*.
- W.B.**: Wood blocks, playing a rhythmic accompaniment with dynamics *f*, *p*, and *f*.
- Hp.**: Harp, playing a rhythmic accompaniment.
- Cel.**: Cymbals, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Pno.**: Piano, playing a complex accompaniment with dynamics *p* and *f*.
- Vln. I**: Violin I, playing a melodic line with dynamics *p* and *f*.
- Vln. II**: Violin II, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Vla.**: Viola, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Vc.**: Violoncello, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Cb.**: Double bass, resting.

This musical score is for the piece "Brilliant Beacons - I. The Light". It is a full orchestral score with multiple staves for each instrument. The score is divided into measures, with a circled "10" indicating a specific measure. The instruments listed on the left include Piccolo, Fl. 1, 2, Ob. 1, 2, Eng. Hn., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Cor. 1, 2, Tpt. 1, 2, T. Tbn. 1, 2, B. Tbn., Tba., Timp., Tri., Br.D., Tamb., W.B., Hp., Cel., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score features various dynamics such as *p* (piano) and *f* (forte), and includes a variety of musical notations like notes, rests, and articulation marks.

11

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Cor. 1, 2 Tpt. 1, 2 T. Tbn. 1, 2 B. Tbn. Tba. Timp. Tri. Br.D. Tamb. W.B. Hp. Cel. Pno. Vln. I Vln. II Vla. Vc. Cb.

Musical score for "Brilliant Beacons - I. The Light", page 12. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Cor 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Triangle, Bells, Snare Drum, Woodblock, Harp, Cymbals, Piano, Violins I & II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features dynamic markings such as *p*, *f*, and *ff soli in rilievo*.

12

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

Eng. Hn. *p*

Cl. 1, 2 *a2* *p*

B. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *p*

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn. *p*

Tba. *p*

Timp.

Tri.

Br.D.

Tamb.

W.B.

Hp. *p*  
E F# Gb Ab  
D C# Bb  
gliss. gliss. gliss. gliss.

Cel.

Pno.

Vln. I *f* *p* 12 unis. 13

Vln. II *f* *p* unis.

Vla. *f* *p* unis.

Vc. *p*

Cb. *p* div.

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 Eng. Hn.   
 Cl. 1, 2 (a2)   
 B. Cl.   
 Bsn. 1, 2   
 Cbsn.   
 Hn. 1, 2   
 Hn. 3, 4   
 Cor. 1   
 Cor. 2   
 Tpt. 1, 2   
 T. Tbn. 1, 2   
 B. Tbn.   
 Tba.   
 Timp.   
 Tri.   
 Br.D.   
 Tamb.   
 W.B.   
 Hp.   
 Cel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Dynamics: *p*   
 Performance instructions: *unis. norm.*

15

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Br.D.

Tamb.

W.B.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

16

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Br.D.

Tamb.

W.B.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*unis. norm.*

*p*

17

18

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Hi-hat

Anv.

Tamb.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*p cresc.*

*unis.*

This musical score is for the piece "Brilliant Beacons - I. The Light". It is a full orchestral score with a percussion section. The score is divided into two systems, with the first system ending at measure 18 and the second system starting at measure 19. The instruments included are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Cor. 1, 2
- Tpt. 1, 2
- T. Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Tri.
- Hi-hat
- Anv.
- Tamb.
- Hp.
- Cel.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features complex rhythmic patterns and melodic lines across all instruments. The percussion section includes a variety of instruments such as triangle, hi-hat, anvil, and tambores. The woodwinds and brasses play intricate passages, while the strings provide a rich harmonic foundation. The score is marked with a circled "19" at the beginning of the second system.

20

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Hi-hat

Anv.

Tamb.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

20

21

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *f*

Tpt. 1, 2 *f*

T. Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Tri. *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *sim.*

Hi-hat

Anv. *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *sim.*

Tamb. *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *sim.*

Hp. *f*

Cel. *f*

Pno. *f*

21

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

22

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Hi-hat

Anv.

Tamb.

Hp.

Cel.

Pno.

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 *fp* *f*

Hn. 3, 4 *fp* *f*

Cor. 1, 2 *f*

Tpt. 1, 2 *f*

T. Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Tri. *f*

Anv. *f*

Br.D. *f*

Tamb. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *sim.*

Hp. *f*

Cel. *f*

Pno. *f*

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

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

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

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

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

Picc. *flute*

Fl. 1, 2 *flute*

Ob. 1, 2 *oboe*

Eng. Hn. *English horn*

Cl. 1, 2 *clarinet*

B. Cl. *baritone clarinet*

Bsn. 1, 2 *bassoon*

Cbsn. *contrabassoon*

Hn. 1, 2 *horn*

Hn. 3, 4 *horn*

Cor. 1, 2 *coronet*

Tpt. 1, 2 *trumpet*

T. Tbn. 1, 2 *tenor trombone*

B. Tbn. *baritone trombone*

Tba. *tuba*

Timp. *timpani*

Tri. *triangle*

Anv. *anvil*

Br.D. *bell*

Tamb. *tam-tam*

Hp. *harp*

Cel. *celesta*

Pno. *piano*

Vln. I *violin*

Vln. II *violin*

Vla. *viola*

Vc. *violin*

Cb. *cello*

25

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn.

Hn. 1 Hn. 2 Hn. 3 Hn. 4 Cor. 1 Cor. 2 Tpt. 1 Tpt. 2 T. Tbn. 1 T. Tbn. 2 B. Tbn. Tba.

Tri. Anv. Br.D. Tamb.

Hp. Cel. Pno.

25

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

26

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2

B. Cl. *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 2. *f*

Hn. 3, 4 4. *f*

Cor. 1, 2

Tpt. 1, 2 *f*

T. Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Tri. *f*

Hi-hat *f*

Anv. *f*

Tamb. *f*

Harp

Cel. *f*

Pno. *f*

26

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f*

Cb. *f*

BRILLIANT BEACONS - I. THE LIGHT

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 Eng. Hn.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 Cbsn.  
 Hn. 1, 2 (2.)  
 Hn. 3, 4 (4.)  
 Cor. 1, 2  
 Tpt. 1, 2  
 T. Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Tri.  
 Hi-hat  
 Anv.  
 Tamb.  
 Hp.  
 Cel.  
 Pno.  
 Vln. I (27)  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

This musical score is for the piece "Brilliant Beacons - I. The Light". It is a full orchestral score with a woodwind section, brass section, percussion, and strings. The score is written in 4/4 time and begins with a key signature of one sharp (F#). The first measure is marked with a circled "28".

The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns 1, 2, 3, & 4, Cor Anglais, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes Timpani, Hi-hat, Anvil, Bells, and Tom-toms. The keyboard section includes Harp and Celesta. The piano part is also present.

The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The string parts are marked with "non div." and "very short" in the first measure.

The score features a variety of musical notations, including dynamics such as *f* (forte) and *mf* (mezzo-forte), articulation marks like accents and slurs, and performance instructions like "non div." and "very short". The piece concludes with a double bar line and repeat dots.

29

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hi-hat

Anv.

Br.D.

Tamb.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*2nd x only*

*f*

*very short*

*f*

*29*

*vo*

30

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *f*

Tpt. 1, 2 *f*

T. Tbn. 1, 2

T. Tbn. 1

Tba.

Timp.

Hi-hat *f*

Anv. *f*

Br.D. *f*

Tamb. *f*

Hp.

Cel.

Pno.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score is for the piece "Brilliant Beacons - I. The Light". It is a full orchestral score for a 4/4 time signature. The score is divided into four measures, with measure numbers 31 and 32 circled at the beginning and end of the first and third measures, respectively. The instruments are arranged in the following order from top to bottom: Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Cor Anglais, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Hi-hat, Anvil, Bells, Tambores, Harp, Cello, Piano, Violin I, Violin II, Viola, and Cello. The dynamic marking *ff* (fortissimo) is present throughout the score. The key signature has one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Piccolo and Flute parts have circled measure numbers 31 and 32. The Horn 1 & 2 parts have a circled measure number 8. The Violin I and II parts also have circled measure numbers 31 and 32.

This page contains the musical score for the first movement, "The Light," of the piece "Brilliant Beacons." The score is arranged for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- Eng. Hn.** (English Horn)
- Cl. 1, 2** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1, 2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Hn. 1, 2** (Horns)
- Hn. 3, 4** (Horns)
- Cor. 1, 2** (Cori)
- Tpt. 1, 2** (Trumpets)
- T. Tbn. 1, 2** (Tenor Trombones)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Hi-hat** (Percussion)
- Anv.** (Anvil)
- Br.D.** (Bells)
- Tamb.** (Tom-toms)
- Hp.** (Harp)
- Cel.** (Cello)
- Pno.** (Piano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Double Bass)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *a2* (second octave). The woodwinds and brass sections play sustained notes with long slurs, while the strings and percussion provide a rhythmic foundation. The piano part features a dense texture of chords and arpeggios.

33

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Hi-hat

Anv.

Br.D.

Tamb.

Hp.

Cel.

Pno.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. a3

div. a3

p

p

# BRILLIANT BEACONS

## II. THE LAND

**♩ = 104**

①

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet 1, 2 in Bb

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Cornet 1, 2 in Bb

Trumpet 1, 2 in C

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

Triangle

Tam-tam

Bass Drum

Glockenspiel

Vibraphone (Player 1)  
*Bowed sempre al finale Mov. II; pedal as necessary, dampen where indicated*  
*mf*

Vibraphone (Player 2)  
*Bowed sempre al finale Mov. II*  
*mf*

Harp  
*mf*  
*l.v.*

Celesta  
*mf*  
*generously when not otherwise noted*

Piano  
*mf*  
*generously when not otherwise noted*

**♩ = 104**

div. a3

Violin I  
*p!*

Violin II  
*p* *mf*

Viola  
*mf*

Violoncello  
*mf*

Contrabass  
*mf*

②

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

②

③

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*p*

*mf*

④

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *p* *mf*

Tpt. 1, 2 *p* *mf*

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla.

Vc.

Cb.

⑤

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

⑤

⑥

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

⑥

⑦

Picc. *p*

Fl. 1, 2 *p*

Ob. 1

Ob. 2 *mf* *p*

Eng. Hn.

Cl. 1

Cl. 2 *mf* *p*

B. Cl. *p*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *p*

Tpt. 1, 2 *p*

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp. *p* 3

T.-t. *p*

Vib. (1) *p* damp

Vib. (2) *p* damp

Hp. *p* près de la table

Cel. *p* 5 *ped.*

Pno. *p*

Vln. I ⑦

Vln. II *p* *mf*

Vla.

Vc.

Cb. *p* col legno

8

Picc. *p*

Fl. 1

Fl. 2 (flz.)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp. *3*

T.-t. *damp*

B. D. *p*

Vib. (1) *p*

Vib. (2) *p*

Hp.

Cel. *5*

Pno.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. (col legno) *p*

9

Picc. -

Fl. 1, 2 *norm.*

Ob. 1, 2 -

Eng. Hn. -

Cl. 1, 2 -

B. Cl. *p*

Bsn. 1, 2 -

Cbsn. *p*

Hn. 1, 2 -

Hn. 3, 4 -

Cor. 1, 2 -

Tpt. 1, 2 -

T. Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. *p*

T.-t. *p*

Glock. *p* *moleskin-tipped mallets*

Vib. (1) *damp*

Vib. (2) *damp*

Hp. *p* *près de la table*

Cel. *p*

Pno. *p*

9

Vln. I *p* *unis. con sord.*

Vln. II *p* *con sord. (non div.)*

Vla. *p* *con sord.*

Vc. *p* *con sord.*

Cb. *p* *(col legno)* *con sord. norm.*

10

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.  
*p*

Glock.

Hp.

Cel.  
*p*

Pno.

Vln. I  
10

Vln. II

Vla.

Vc.

Cb.

11

1. use hand to stop and create quarter-tones

*p*

3.

*p*

*p*

*p*

⑥

11

12

13

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

T.-t.

B. D.

Glock.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*(flz.)*

*3*

*damp*

*près de la table*

*5*

*5*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord. col legno*

14

Picc.

Fl. 1

Fl. 2 (norm.)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2 (norm.)

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

Vib. (1) damp

Vib. (2) damp

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. (col legno)

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 (2.)

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*generously come sopra*

*col legno*

*div. a3*

*p*

16

Picc. *p*  
 Fl. 1, 2 *p*  
 Ob. 1, 2  
 Eng. Hn.  
 Cl. 1, 2 (2.)  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 Cbsn.  
 Hn. 1, 2  
 Hn. 3, 4  
 Cor. 1, 2 *p*  
 Tpt. 1, 2 *p*  
 T. Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Vib. (1) *p*  
 Vib. (2) *p*  
 Hp. *p*  
 Cel.  
 Pno. *p*  
*generously come sopra*  
 Vln. I *p*  
 Vln. II *p*  
 Vla. *p*  
 Vc. *p*  
 Cb. *norm.* *p*

17

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 (2.)

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *mf*

Tpt. 1, 2 *mf*

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

18 19

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

Eng. Hn.

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

B. Cl. *f*

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

Cbsn. *f*

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *p* *f*

Tpt. 1, 2 *p* *f*

T. Tbn. 1, 2 *f*

B. Tbn.

Tba.

Timp.

Vib. (1) *f*

Vib. (2) *f*

Hp. *f*

Cel. *f*

Pno. *f*

Vln. I 18 19 *f*

Vln. II *f*

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

Vc. *f* 3=B $\flat$

Cb. *f*

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1 *p*

Hn. 2 *p sempre*

Hn. 3, 4

Cor. 1 *p*

Cor. 2 *p*

Tpt. 1, 2 *p*

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

T.-t. *p*

Vib. (1) *p* damp

Vib. (2) *p* damp

Hp. *p* près de la table

Cel. *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *f* *p* *f*

Vc. *p*

Cb. *p* col legno

20

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3, 4

Cor. 1

Cor. 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

T.-t.

*damp*

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pizz. (div. a3)*

*p*

Cb.

*(col legno)*

*p*

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 Eng. Hn.   
 Cl. 1, 2   
 B. Cl.   
 Bsn. 1, 2   
 Cbsn.   
 Hn. 1   
 Hn. 2   
 Hn. 3, 4   
 Cor. 1   
 Cor. 2   
 Tpt. 1, 2   
 T. Tbn. 1, 2   
 B. Tbn.   
 Tba.   
 Timp.   
 B. D.   
 Hp.   
 Cel.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for Brilliant Beacons - II. The Land, page 22. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Cor Anglais 1 & 2, Trumpets 1 & 2, Trombones 1, 2, and 3, Timpani, Bass Drum, Harp, Cello, Piano, Violins I & II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various dynamics such as *mf*, *p*, *f*, and *fsub*.

(23)

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

Glock.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(23)

con sord.  
*p*

con sord. (non div.)  
*p*

con sord.  
*p*

unis. arco con sord.  
*p*

norm.  
*p*

24

3.2

2.3

BRILLIANT BEACONS - II. THE LAND

1.

2.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Glock.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl. *ugly*

Bsn. 1, 2

Cbsn. *ugly*

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn. *ugly*

Tba. *ugly*

Timp.

Tri.

B. D.

Glock.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc. *senza sord.* *pizz.* *arco*

Cb. *senza sord.* *pizz.* *arco*

25

26 27

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* 1. Solo

Eng. Hn.

Cl. 1, 2 *f* a2

B. Cl. *f* 3

Bsn. 1, 2 *f* a2 3

Cbsn. *f* 3

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp. *f* 3

Glock. *f*

Vib. (1) *f*

Vib. (2) *f*

Hp.

Cel. *f* *ad. come sopra*

Pno. *f* 3

Vln. I *f* *loco* *8va-1*

Vln. II *f*

Vla.

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

Cb. *f* *V* *d.c.* *p* *f*

1. 2. 28

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*f*

*p*

Picc. *p*

Fl. 1, 2 *norm.* *p*

Ob. 1, 2 *p*

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

T-t.

Glock. *p*

Vib. (1) *damp* *p*

Vib. (2) *damp* *p*

Hp. *f* *p* *près de la table*

Cel. *p*

Pno. *p*

Vln. I *con sord.* *p* **29**

Vln. II *con sord.* *ppp*

Vla. *con sord. (non div.)* *p*

Vc. *con sord.* *p*

Cb. *con sord.* *p*

30

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

T-t. *damp*

B. D.

Glock.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff sub.*

*rip! (flz. or growl)*

*ff sub.*

*ff sub.*

*ff sub.*

*près de la table*

*p*

*p*

30

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp. Solo *p* *fff* hammering

Glock.

Vib. (1) *mf* *Lv.*

Vib. (2) *mf* *Lv.*

Hp.

Cel. *p* *al fine*

Pno.

Vln. I *div.* *div. a3* 31

Vln. II

Vla.

Vc.

Cb.

32

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn.

Cl. 1 (norm.) *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *p*

Tpt. 1, 2 *p*

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel. *mf*

Pno.

32

Vln. I

Vln. II (con sord.) *p* *mf* *p* *mf*

Vla. (con sord.) *mf*

Vc. (con sord.) *mf*

Cb. (con sord.) *mf*

33

Picc. *mf*

Fl. 1, 2

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *mf*

Tpt. 1, 2 *mf*

T. Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

33

Vln. I

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

Vla.

Vc.

Cb.

34

Picc. *p*

Fl. 1, 2 *p*

Ob. 1

Ob. 2 *p*

Eng. Hn.

Cl. 1

Cl. 2 *p*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 *p* *mf* *p*

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

T. Tbn. 1, 2 *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Timp.

Vib. (1) *mp* *p*

Vib. (2) *mp* *p*

Hp.

Cel.

Pno.

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

# BRILLIANT BEACONS

## III. THE SEA

Eric Shanfield

**♩ = 63**  
i.v. *p*

Piccolo *p*

Flute 1, 2 *p*

Oboe 1, 2

English Horn *p* Solo *f*

Clarinet 1, 2 in Bb *p* *f*

Bass Clarinet in Bb *p* *f*

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Cornet 1, 2 in Bb

Trumpet 1, 2 in C

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani *Soft mallets sempre al fine III* *p*

Wine Glasses (2 Players)

Vibraphone (Player 1) *Bowed sempre al fine III* *p*

Vibraphone (Player 2) *Bowed sempre al fine III* *p*

Harp *p*

Celesta *p*

Piano *p*

**♩ = 63**

Violin I *p*

Violin II *pizz.* *p*

Viola *div. flaut.* *p* 3

Violoncello *pizz. (non div.)* *p*

Contrabass *con sord.* *p* *sim.*

①

②

Picc.

Fl. 1, 2 (1.)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wine Gl. (1-2)

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

③

Vln. I

Vln. II

Vla.

Vc.

Cb.

④ ⑤

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Cor. 1, 2 Tpt. 1, 2 T. Tbn. 1, 2 B. Tbn. Tba. Timp. Wine Gl. (1-2) Vib. (1) Vib. (2) Hp. Cel. Pno. Vln. I Vln. II Vla. Vc. Cb.

⑥ ⑦

Picc.

FL. 1 (norm.)  
*p*

FL. 2  
*p*

Ob. 1, 2

Eng. Hn.

Cl. 1  
*p*

Cl. 2  
*p*

B. Cl.  
*f*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2  
*p*

B. Tbn.  
*p*

Tba.

Timp.

Wine Gl. (1)  
*p*

Wine Gl. (2)  
*p*

Vib. (1)

Vib. (2)  
*p*

Hp.

Cel.

Pno.

Vln. I  
⑥ ⑦

Vln. II  
arco  
*p*

Vla.  
unis. norm.

Vc.  
*p*

Cb.  
div. a4

8 9

⑧

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wind Gl. (1)

Wind Gl. (2)

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p*

*f*

*arco div. a4*

*unis. pizz.*

10 11

Picc. *p*

Fl. 1 (Hz.) *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn.

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

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

Cbsn. *f*

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba. *p*

Timp. *p*

Wine Gl. (1) *p*

Wine Gl. (2) *p*

Vib. (1-2)

Hp. *p*

Cel.

Pno. *p*

Vln. I 10 11

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

Vla. *p* *p*

Vc. *p* unis. pizz.

Cb. *p* div. a4 arco

12 13 14

Picc. *p*

Fl. 1, 2 (1.) *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *Soli* *f* *p* *mf* *p* *mp* *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p* *f*

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

Cbsn. *f*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2 *p*

B. Tbn. *f*

Tba. *f*

Timp.

Wine Gl. (1-2)

Vib. (1-2)

Harp. *p*

Cel.

Pno. *p*

Vln. I 12 13 14 *p* *sul pont.*

Vln. II *p*

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

Vc. *p* *f* *arco*

Cb. *p* *f*

15

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wine Gl. (1-2)

Vib. (1-2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. unis. senza sord.

Picc. (16) (17)  
 Fl. 1  
 Fl. 2  
 Ob. 1, 2 (1.)  
 Eng. Hn.  
 Cl. 1, 2 *pp sub-tone* *pp sim.*  
 B. Cl. *pp sub-tone* *pp sim.*  
 Bsn. 1  
 Bsn. 2  
 Cbsn.  
 Hn. 1, 2  
 Hn. 3, 4  
 Cor. 1, 2 *p* *3*  
 Tpt. 1, 2  
 T. Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Wine Gl. (1)  
 Wine Gl. (2)  
 Vib. (1)  
 Vib. (2)  
 Hp.  
 Cel.  
 Pno.  
 Vln. I (16) (17)  
 Vln. II *norm.* *sul pont.* *norm.* *sul pont.*  
 Vla. *f* *p* *(gliss.)* *sim.*  
 Vc. *f* *p*  
 Cb. *f* *p* *(pizz.)* *p*

18 19

Picc. *p*

Fl. 1, 2 1. *p* +2. (flz.) *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *pp!*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Cor. 1, 2 *p* 3

Tpt. 1, 2

T. Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Wine Gl. (1) *damp*

Wine Gl. (2) *damp* *pp*

Vib. (1) *damp*

Vib. (2) *damp* *pp*

Hp. *p*

Cel. *pp*

Pno. *p*

Vln. I 18 19 *p*

Vln. II *sul pont.* *p* (sul pont.) *p*

Vla. *norm.* *p* (pizz.) *p*

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

Cb. *arco* *p* *pp!* *loco* *p* *pp*

20 21

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Eng. Hn. *pp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Cor. 1, 2 *p* 3

Tpt. 1, 2

T. Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Wine Gl. (1) *pp*

Wine Gl. (2) *pp*

Vib. (1) *pp*

Vib. (2) *pp*

Hp. *p*

Cel. *sc*

Pno. *p*

Vln. I *p* 4 (sul pont.)

Vln. II *p* 4 (sul pont.)

Vla. *p* (pizz.)

Vc. *p* (pizz.)

Cb. *p* *loco* *pp*

22 23

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

Cl. 1, 2 *p*

B. Cl. *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp. *p*

Wine Gl. (1)

Wine Gl. (2)

Vib. (1)

Vib. (2)

Hp. *p*

Cel. *p*

Pno. *p*

Vln. I 22 23 *p*

Vln. II *norm.* *p*

Vla. *p*

Vc. *(pizz.)* *p*

Cb. *p*

24 25

Picc. (flz.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wine Gl. (1-2)

Vib. (1)

Vib. (2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*, *f*, *non harm.*

Musical score for Brilliant Beacons - III. The Sea, page 77. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Cor Anglais, Trumpets 1 & 2, Trombones 1, 2, & 3, Tuba, Timpani, Wine Glass, Vibraphone, Harp, Cymbals, Piano, Violins I & II, Viola (div. flaut.), Violoncello, and Contrabass. The score is divided into measures 26 and 27. Dynamics include piano (*p*) and accents.

Picc.

Fl. 1, 2 (1.)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wine Gl. (1-2)

Vib. (1-2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

28

*p*

*p*

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wine Gl. (1-2)

Vib. (1-2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

29

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Wine Gl. (1-2)

Vib. (1-2)

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

Solo

30

30

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Woodwinds:** Picc. (Piccolo), Fl. 1, 2 (Flutes), Ob. 1, 2 (Oboes), Eng. Hn. (English Horn), Cl. 1, 2 (Clarinets), B. Cl. (Bass Clarinet), Bsn. 1, 2 (Bassoons), Cbsn. (Contrabassoon).
- Brass:** Hn. 1, 2 (Horns), Hn. 3, 4 (Horns), Cor. 1, 2 (Cor Anglais), Tpt. 1, 2 (Trumpets), T. Tbn. 1, 2 (Trombones), B. Tbn. (Trombone), Tba. (Tuba).
- Timpani and Percussion:** Timp. (Timpani), Wine Gl. (1-2) (Wine Glass Harmonics).
- String Instruments:** Vln. (Violins), Vla. (Viola), Vcl. (Violoncello), Cb. (Double Bass).
- Other:** Vib. (1) and (2) (Vibraphone), Hp. (Harp), Cel. (Celesta), Pno. (Piano).

The score features several key musical elements:

- Rehearsal Marks:** Circled numbers 31 and 32 are placed above the Piccolo, Flute, and Violin staves.
- Dynamic Markings:** *f* (forte) is used in the English Horn part, while *p* (piano) is used in the Piccolo, Cor Anglais, Trumpets, Trombones, and Vibraphone parts.
- Articulation:** Accents (*>*) are placed above notes in the Piccolo, Flutes, and Horns parts.
- Performance Techniques:** Trills are indicated in the Piccolo part. Slurs and phrasing marks are used extensively in the English Horn and Violin parts.
- Figured Bass:** The Double Bass part includes figured bass notation (e.g., 5, 5, 5, 5) in measures 31 and 32.
- Handwritten Annotations:** The number '1.' is written above the first Flute staff.

This musical score is for the third movement, "The Sea," of the piece "Brilliant Beacons." The score is arranged for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes 1 and 2)
- Ob. 1, 2** (Oboes 1 and 2)
- Eng. Hn.** (English Horn)
- Cl. 1, 2** (Clarinets 1 and 2)
- B. Cl.** (Bass Clarinet)
- Bsn. 1, 2** (Bassoons 1 and 2)
- Cbsn.** (Contrabassoon)
- Hn. 1, 2** (Horns 1 and 2)
- Hn. 3, 4** (Horns 3 and 4)
- Cor. 1, 2** (Cor Anglais 1 and 2)
- Tpt. 1, 2** (Trumpets 1 and 2)
- T. Tbn. 1, 2** (Tenor Trombones 1 and 2)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Wine Gl. (1)** (Wine Glass Harmonica 1)
- Wine Gl. (2)** (Wine Glass Harmonica 2)
- Vib. (1)** (Vibraphone 1)
- Vib. (2)** (Vibraphone 2)
- Hp.** (Harp)
- Cel.** (Cello)
- Pno.** (Piano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score features several key musical elements:

- Rehearsal Marks:** Circled numbers 33 and 34 indicate specific measures throughout the score.
- Dynamic Markings:** The *p* (piano) marking is used in several sections, including the English Horn, Wine Glass Harmonica, Vibraphone, and Violin parts.
- Articulation:** Accents and slurs are used to shape the melodic lines, particularly in the Piccolo, Flutes, and Violin parts.
- Texture:** The score shows a rich texture with multiple layers of sound, from the rhythmic patterns of the Cello and Piano to the sustained tones of the Horns and English Horn.

# BRILLIANT BEACONS

## IV. THE SHIP

Eric Shanfield

**♩ = 112** ①

Piccolo

Flute 1, 2 *f*

Oboe 1, 2 *f*

English Horn

Clarinet 1, 2 in Bb *f*

Bass Clarinet in Bb

Bassoon 1, 2

Contrabassoon

Horn 1, 2 in F *f*

Horn 3, 4 in F

Cornet 1, 2 in Bb

Trumpet 1, 2 in C *f*

Tenor Trombone 1, 2

Bass Trombone

Tuba

Timpani

Hi-hat *f*

Tambourine *f*

Harp

Celesta

Piano

**♩ = 112** ①

Violin I

Violin II *f*

Viola *f*

Violoncello

Contrabass

②

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

Hp.

Cel.

Pno.

②

Vln. I

Vln. II

Vla.

Vc.

Cb.

③

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Tamb.

B. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

④

5

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Tamb.

B. D.

Hp.

*gliss.*  
*ritas.*  
Eb F# Gb Ab  
D Cb Bb

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

⑥

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Cor. 1, 2 *fp* ship's horn *fp*

Tpt. 1, 2 *f*

T. Tbn. 1, 2 *f*

B. Tbn.

Tba.

Timp.

Tri. *f*

H.-h. *f*

Tamb. *f*

B. D. *f*

Hp.

Cel.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* non div.

Cb. *f*

⑦

⑥

non div, messy: D string need not be entirely in tune

⑦

⑧ ⑨

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f p f p f p*

Cl. 1, 2 *f* *a2*

B. Cl. *f p f p f*

Bsn. 1, 2 *a2*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

H.-h.

Hp. *gliss.*  
Eb F Gb Ab  
Db Cb B

Cel. *f*

Pno. *f*

Vln. I ⑧ ⑨

Vln. II *f p f p f p*

Vla. *f*

Vc.

Cb. *f* *on the string*

10

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

H.-h.

Tamb.

S. D.

Hp.

Cel.

Pno.

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 12

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

H.-h.

Tamb.

S. D. (Player 4)

B. D. (Player 4) *f*

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

13 14

Picc.

Fl. 1, 2 *f*

Ob. 1, 2

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2 1.

Tpt. 1, 2 2.

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp. *f*

B. D.

Hp. *f*  
*triss.*  
 Eb F# G Ab  
 Db C# B

Cel. *f*

Pno. *f*

Vln. I 13 14

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *pizz.*

15

16

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Tri.

Tamb.

S. D.

B. D.

Harp

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

*f*

*p*

(Player 3)

(Player 4)

(pizz.)

2

3

4

2

15

16

1. 2. 17

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

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

Ob. 1 *f* *p* *f* *p*

Ob. 2 *f* *p* *f* *p*

Eng. Hn. *f* *p* *f* *p*

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

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

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

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

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

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

Cor. 1, 2 *f* *p* *f* *p*

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

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

B. Tbn. *f* *p* *p* *p*

Tba. *f* *p* *p* *p*

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

Tri. *f* *p* *p* *p*

Tamb. *f* *p* *f* *p*

W.B. (Player 3) *p* *p* *p* *p*

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

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

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

Cel. *p* *p* *p* *p*

Pno. *p* *p* *p* *p*

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

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

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

Vc. *f* *p* *p* *(arco)*

Cb. *f* *p* *f* *(arco on the string)*

This page of the musical score, numbered 18, features a variety of instruments including Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Cor 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Triangle, Wood Blocks, Snare Drum, Bass Drum, Harp, Cello, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *arco* (arco). The page number 18 is circled at the top center and bottom center. The music is arranged in a standard orchestral layout with staves for each instrument.

19 20

Picc. *cresc.* *f*

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

Ob. 1 *cresc.* *f*

Ob. 2 *cresc.* *f*

Eng. Hn. *cresc.* *f*

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

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

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

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri. *cresc.* *ff* (Player 1)

Anv. *ff* (Player 1)

Tamb. *p* *f* *p* *f* *p* *f* *p*

W.B. *cresc.* *ff*

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

Hp. *cresc.* *f*

Cel. *cresc.* *f*

Pno. *cresc.* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

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

21

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *p*

B. Cl. -

Bsn. 1, 2 -

Cbsn. -

Hn. 1, 2 -

Hn. 3, 4 -

Cor. 1, 2 *p* *f*

Tpt. 1, 2 *p* *f*

T. Tbn. 1, 2 -

B. Tbn. -

Tba. -

Timp. -

Tamb. *f* *p*

W.B. *f* *p*

S. D. *f* *p*

Hp. -

Cel. *f* *p*

Pno. *f* *p*

21

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. -

Cb. -

22

23

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri. *p*

S. D. *p*

Hp. *p* *lv.*

Cel. *p*

Pno.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb. *p* *off the string* *sim.*

Picc.

Fl. 1, 2 (1.)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

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

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

S. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24 con sord. *p*

25

26

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Cor. 1, 2 Tpt. 1, 2 T. Tbn. 1, 2 B. Tbn. Tba. Timp. Tri. Tamb. S. D. B. D. Hp. Cel. Pno.

The woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, and Contrabassoon) play a rhythmic pattern of eighth notes in measure 25, starting with a dynamic of *f*. The Bassoon (Bsn. 1, 2) has a first solo in measure 26, marked *p*, *mf*, and *p*. The brass section (Horns, Trumpets, Trombones, and Tuba) plays a rhythmic pattern of eighth notes in measure 25, starting with a dynamic of *f*. The percussion section (Triangle, Tom-toms, Snare Drum, and Bass Drum) plays a rhythmic pattern of eighth notes in measure 25, starting with a dynamic of *f*. The piano (Pno.) plays a rhythmic pattern of eighth notes in measure 25, starting with a dynamic of *f*.

25

26

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

The string section (Violins I and II, Viola, Violoncello, and Contrabasso) plays a rhythmic pattern of eighth notes in measure 25, starting with a dynamic of *p*. In measure 26, they play a rhythmic pattern of eighth notes, marked *p cresc.* and *senza sord.*.

27 28 29

Picc.

Fl. 1, 2

Ob. 1, 2  
*ff* foghorn

Eng. Hn.  
*ff* foghorn

Cl. 1, 2  
*ff* foghorn

B. Cl.  
*ff* foghorn

Bsn. 1, 2  
*ff* foghorn  
(flz.)

Cbsn.  
*p* *ff* *p*

Hn. 1, 2  
*ff* foghorn

Hn. 3, 4  
*ff* foghorn

Cor. 1, 2  
*ff* foghorn blasts  
a2 Soli

Tpt. 1, 2  
*ff* foghorn blasts  
a2 Soli

T. Tbn. 1, 2  
*ff* foghorn  
Soli

B. Tbn.  
*ff* foghorn blasts  
Soli

Tba.  
*ff* foghorn blasts

Timp.  
*p* *ff* *p*

Tri.  
*ff* ship's bell  
(Player 2)

Anv.  
*ff* ship's bell  
(Player 2)

Br.D.  
*ff* ship's bell

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

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

Hp.

Cel.

Pno.  
*p* *ff* *p*

Vln. I  
*ff* foghorn

Vln. II  
*ff* foghorn

Vla.  
*ff* foghorn  
sul pont.

Vc.  
*ff* foghorn  
0

Cb.  
Not 8va  
*p* *ff* *p*

30

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1, 2, 3, & 4, Cor Anglais, Trumpets 1 & 2, Trombones 1, 2, & 3, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, and Cymbals. The strings section includes Harp, Celesta, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte) and *p* (piano). A circled number '30' appears at the beginning of the page and above the Violin I part.

31

Picc. - Fl. 1, 2 - Ob. 1, 2 - Eng. Hn. - Cl. 1, 2 - B. Cl. - Bsn. 1, 2 - Cbsn.

Hn. 1, 2 - Hn. 3, 4 - Cor. 1, 2 - Tpt. 1, 2 - T. Tbn. 1, 2 - B. Tbn. - Tba.

Timp. - B. D. - Hp. - Cel. - Pno.

31

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

32

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Tamb.

B. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*norm.*

*div.*

33

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

Tamb.

S. D.

B. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

34

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

H.-h.

Anv.

Tamb.

S. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

H-h.

Anv.

Tamb.

B. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc. col legno (non div.)

Cb. col legno (non div.)

36

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

H.-h.

Anv.

Tamb.

B. D.

Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

38

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri.

H.-h.

Anv.

Tamb.

B. D.

Hp.

Cel.

Pno.

Vln. I *non div.* *f* *rough*

Vln. II *non div.* *f* *rough*

Vla. *non div.* *f* *rough*

Vc.

Cb.

39

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Cor. 1, 2 *f*

Tpt. 1, 2 *f*

T. Tbn. 1, 2

B. Tbn.

Tba.

Tri. *f*

H.-h.

Tamb.

S. D. *f*

Hp.

Cel.

Pno.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

40 41

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn.

Cl. 1, 2 *ff*

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

Cor. 1, 2 *f* *ff*

Tpt. 1, 2 *f* *ff*

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

B. Tbn.

Tba. *f* *ff*

Timp.

Tri. *ff*

H.-h. *ff*

Tamb. *ff*

S. D. (Player 4) *ff*

B. D. (Player 4) *f*

Hp.

Cel.

Pno.

Vln. I 40 41 *ff* 2 2

Vln. II *ff* 2 2

Vla. *ff* 2 2

Vc. *norm.* *f* *ff*

Cb. *norm.* *f* *ff*

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 2 *ff* a2

Hn. 3, 4 *ff* a2

Cor. 1, 2

Tpt. 1, 2

T. Tbn. 1, 2 *ff* a2

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Anv. *ff*

Br.D. *ff*

Tamb. *ff*

S. D. *ff*

Hp.

Cel. *ff*

Pno. *ff*

Vln. I *ff* (42) (43)

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score, numbered 112, is titled "BRILLIANT BEACONS - IV. THE SHIP". It features a full orchestral arrangement with woodwinds, brass, percussion, and strings. The score is divided into systems, with measures 44 and 45 circled in red. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1, 2, 3, & 4, Cor Anglais, Trumpets 1 & 2, Trombones 1, 2, & 3, and Tuba. The percussion section includes Timpani, Anvil, Bells, Snare Drum, and Bass Drum. The keyboard section includes Harp, Celesta, and Piano. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *fff* and *p*, and includes various performance instructions like *div. a3* and *pizz.*. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 2/4.