

**SLOW HOMECOMING**

**ERIC SHANFIELD**



## SLOW HOMECOMING

Eric Shanfield | ENS.2024.8

8.12.24-8.16.24 | 12 mins.

Piccolo	2 Timpani
2 Flutes	2 Harps
2 Oboes	2 Pianos
2 Cor Anglais	
	Strings (16.14.12.10.8)
4 Horns in F	
4 Trumpets in C	
4 Tenor Trombones	

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

Timpani: hard mallets *sempre al fine*. Timpani 1: 5 drums, Timpani 2: 4 drums. See score for tuning.

## SLOW HOMECOMING

*Slow Homecoming* forms a kind of companion or sequel to my *Short Symphony*—both are relatively brief symphonic works made from small blocks of constantly reworked material, and both take their specific orchestration and approach from a work I admire—Copland's *Symphony No. 2* in the former, and Hans Werner Henze's remarkable *Symphony No. 5* in this piece.

Although I generally subscribe to Stravinsky's famous dictum that music describes nothing but itself, unusually for me, *Slow Homecoming* has a dual conceptual basis. From a musical standpoint, it has long been my compositional practice to constantly rework and recombine very small musical ideas; what makes this piece different is that the tiny bits of material are largely drawn from interesting tidbits found in other composers' works, making *Slow Homecoming* a kind of postmodern collage. Not only Henze and Copland, but motives and textures from Stravinsky, Andriessen, Donatoni, and others provides much of the underlying material, although nothing ever actually appears in quite its original form, and there is plenty of Shanfield thrown in there too: ideas are cut up, layered, shredded again, and overwritten until hopefully something genuinely new emerges, greater than the sum of its parts.

The work's concept is not merely abstractly musical, however. Inspired by Nobelist Peter Handke's remarkable eponymous work, *Slow Homecoming* like the novel consists of three parts, moving gradually from the existential, speechless exteriors of objects to the complex inner life of couples and their children. Opening in the wilderness of rural Alaska, Handke takes us to the suburbs, the city, the mountains of France—where man and art become one in the figure of Cezanne—before closing with a tender yet precise portrait of the joys—and difficulties—of raising a child.

I wanted to write a piece which reflected these concerns, contrasting the inscrutability of objects and the ways in which we too often perceive others as less than fully human with a more gentle and measured approach to the things and loved ones with which we surround ourselves, and I felt the harsh (or gentle) manipulation of preexisting material could reflect this desire from a technical standpoint.

But *Slow Homecoming* is not merely a composition depicting the novel, extraordinary as it is. This piece is equally so a piece about Peter Handke himself, a figure whose writing is as brilliant as his politics are abhorrent. One of the most relevant and important discussions in the world today concerns the relationship between artists and their art, and in particular, to what extent objectionable behavior by the artist ought impact our experience of the artwork itself.

While do of course I have strong opinions on the subject, this work does not attempt to provide an answer; instead, it asks: how can the author of such austere glittering prose, unquestionably worthy of his Nobel Prize, whose depiction of the emotional lives of men, women, and children is so remarkably empathetic, can simultaneously author encomia to genocidal war criminals, even going so far as to apotheosize the monstrous Slobodan Milosevic at his funeral?

My piece, therefore, deals in extremes, beginning with material as austere and blocky as the objectified landscapes and persons evoked in Handke's prose, before coming to rest in tenderly human inner movements of gentle repose.



# SLOW HOMECOMING

## I. THE LONG WAY AROUND

Eric Shanfield

**♩ = 104**

①

②

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in C

Trumpet 3, 4 in C

Tenor Trombone 1, 2

Tenor Trombone 3, 4

Timpani 1  
F3, C3, B2, D3  
hard mallets *sempre al fine* (entire piece)

Timpani 2  
hard mallets *sempre al fine* (entire piece)  
G3, E3, D3, A3

Harp 1

Harp 2

Piano 1

Piano 2

Violin I

Violin II

Viola

Violoncello

Contrabass

**♩ = 104**

①

②

③

④

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

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

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

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

C. A. 1, 2 *f* *f* *p* *p*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

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

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

Timp. 1 *f* *f*

Timp. 2 *p*

Hp. 1 *f* *p* *mf* *près de la table*

Hp. 2 *f* *p* *mf* *près de la table*

Pno. 1 *f* *mf*

Pno. 2 *f* *p*

Vln. I ③ *f* *mf*

Vln. II *flaut.* *p*

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

Vc. *sul pont.* *mf* *p* *mf* *p*

Cb. *mf*

⑤

Picc. *mf*

Fl. 1, 2 *mf*

A. Fl. *mf*

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

C. A. 1, 2 *p*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf* 5

Tbn. 3 *p* *mf*

Tbn. 4 *p*

Hp. 1 *mf*

Hp. 2 *mf*

Pno. 1 *mf*

Pno. 2 *p* *mf*

Vln. I ⑤

Vln. II

Vla. (pizz.) *p* *f* pizz.

Vc. norm. *mf*

Cb. *mf*

⑥ ⑦

Picc. *mp* *f*

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

Fl. 2 *p* *mp*

A. Fl. *p* *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Tbn. 4 *mf* *f* *p*

Hp. 1 *mf cresc.* *f*

Hp. 2 *f* *f*

Pno. 1 *f* *p* *f*

Pno. 2 *f* *p* *mf*

Vln. I *f* *6* *p* *pizz.* *mp* *mf*

Vln. II *f* *3* *6* *3* *p* *pizz.* *p* *mp* *f*

Vla. *f* *6* *6* *p* *pizz.* *p* *mp* *f*

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

Cb. *f*



⑧

⑧

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

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

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

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

Tpt. 1 *p* *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Tbn. 1

Tbn. 2

Tbn. 3 *p*

Tbn. 4 *p*

Hp. 1

Hp. 2 *f* *f*

Pno. 1 *p* *p* *f* *p*

Pno. 2 *mp* *p* *mf* *mp*

Vln. I *mf* *mp* *pizz.* *mp* *mf* *mf* *mp*

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

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

Vc. *mf* *f* *mf*

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

This page contains the musical score for measures 8 through 12 of the piece "SLOW HOMECOMING - I. THE LONG WAY AROUND". The score is arranged in a standard orchestral format with the following parts:

- Picc.**: Piccolo flute, mostly silent.
- Fl. 1, 2**: Flute 1 and 2, playing a melodic line starting in measure 8.
- A. Fl.**: Alto flute, playing a melodic line starting in measure 8.
- Tpt. 1, 2, 3, 4**: Trumpets 1 through 4, playing a melodic line with triplets and dynamic markings.
- Tbn. 1, 2, 3, 4**: Trombones 1 through 4, playing a melodic line with a quintuplet in measure 12.
- Timp. 1, 2**: Timpani 1 and 2, playing a rhythmic pattern with dynamic markings.
- Hp. 1, 2**: Harp 1 and 2, mostly silent.
- Pno. 1, 2**: Piano 1 and 2, playing a complex accompaniment with dynamic markings.
- Vln. I, II**: Violins I and II, playing a melodic line with dynamic markings.
- Vla.**: Viola, playing a melodic line with dynamic markings.
- Vc.**: Violoncello, playing a melodic line with dynamic markings.
- Cb.**: Contrabasso, playing a melodic line with dynamic markings.

The score includes various musical notations such as dynamics (*p*, *f*, *ff*), articulation (*arco*), and specific rhythmic figures like triplets and quintuplets. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4.

10 11

Picc. *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

A. Fl. *f* *p*

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

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

C. A. 1 *p* *f* *p* *p secco*

C. A. 2 *p* *f* *p* *p*

Hn. 1, 2 (open) *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

Tbn. 1, 2 *f*

Tbn. 3, 4 *f*

Timp. 1 *p* *f* *p* *ff*

Timp. 2

Pno. 1

Pno. 2 *p* *f* *p* *ff*

Vln. I *p* *gliss.* *8va*

Vln. II *p* *gliss.*

Vla. *pizz. secco* *p*

Vc. *pizz. secco* *p* *arco* *p* *f* *p* *ff* *pizz. secco* *p*

Cb. *p* *f* *p* *ff* *pizz. secco* *p*

This musical score page, numbered 10, is for the piece "SLOW HOMECOMING - I. THE LONG WAY AROUND". It features a variety of instruments including Piccolo, Flutes (1 and 2), Clarinet in A (1 and 2), Trumpets (1-4), Timpani (1 and 2), Harp (1 and 2), Piano (1 and 2), Violin I and II, Viola, and Cello. The score is divided into measures, with a section starting at measure 12. Dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are indicated throughout. Performance instructions like *arco* (arco) and *viv.* (vivace) are also present. The score includes complex rhythmic patterns, triplets, and slurs. A circled "12" appears at the top right of the page, marking the beginning of a new section.

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

C. A. 1

C. A. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Timp. 1

Timp. 2

Hp. 1

Hp. 2

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

13

*p*

*f*

*p secco*

4. con sord.

arco

This page contains the musical score for measures 12 through 14 of the piece "SLOW HOMECOMING - I. THE LONG WAY AROUND". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions like "près de la table" are present for the harp parts. A circled measure number "14" appears at the top right and bottom right of the page. The instruments listed on the left are Piccolo, Flutes 1 & 2, Alto Flute, Oboes 1 & 2, Clarinets in A 1 & 2, Horns 1-4, Trumpets 1, 2 and 3, 4, Trombones 1, 2 and 3, 4, Timpani 1 & 2, Harp 1 & 2, Piano 1 & 2, Violin I & II, Viola, Violoncello, and Contrabasso.

15

Picc. *f* *p* *f*

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

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

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

C. A. 1 *f* *p* *f*

C. A. 2 *f* *p* *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *f* *p* *f*

Tbn. 2 *f* *p* *f*

Tbn. 3 *p* *f* *p* *f*

Tbn. 4 *p* *f* *p* *f*

con sord.

(con sord.)

Hp. 1 *cresc.* *f*

Hp. 2 *f*

Pno. 1

Pno. 2 *p* *f*

15

Vln. I

Vln. II

Vla.

Vc. *p* *f*

Cb. *p* *f*

Picc. *p*  
 Fl. 1, 2 *p*  
 A. Fl. *p*  
 Ob. 1, 2 *p*  
 C. A. 1 *p*  
 C. A. 2 *p*  
 Hn. 1 *f*  
 Hn. 2 *f*  
 Hn. 3 *f*  
 Hn. 4 *f*  
 Tpt. 1 *f*  
 Tpt. 2 *f*  
 Tpt. 3 *f*  
 Tpt. 4 *f*  
 Tbn. 1, 2 *p*  
 Tbn. 3, 4 *p*  
 Timp. 1 *p*  
 Timp. 2 *p*  
 Hp. 1 *f*  
 Hp. 2 *f*  
 Pno. 1 *f*  
 Pno. 2 *f*  
 Vln. I *pizz.* *f*  
 Vln. II *pizz.* *f*  
 Vla. *touch-5 harmonics* *f*  
 Vc. *f*  
 Cb. *f*

*senza sord.*  
*3. senza sord.*  
*F→E*  
*16*  
*6*  
*6*  
*6*  
*6*  
*3*



The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flutes, Alto Flute, Oboes, Cor Anglais) plays a melodic line with dynamics ranging from *f* to *p*. The brass section (Horns, Trumpets, Trombones) provides harmonic support, with some parts featuring triplets and dynamic markings. The percussion section (Timpani) has a rhythmic pattern. The piano accompaniment (Piano 1 & 2) features complex textures with triplets and dynamic changes. The string section (Violins, Viola, Violoncello, Contrabass) plays a steady accompaniment with dynamic markings and articulations like *arco* and *pizz.*. The score is marked with a circled '17' at the top right and bottom right.

This page contains the musical score for measures 16 through 18 of the piece "SLOW HOMECOMING - I. THE LONG WAY AROUND". The score is written for a full orchestra and includes the following parts:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- A. Fl.** Alto Flute
- Ob. 1, 2** Oboes
- C. A. 1, 2** Clarinets in A
- Hn. 1, 2, 3, 4** Horns
- Tpt. 1, 2, 3, 4** Trumpets
- Tbn. 1, 2, 3, 4** Trombones (with instruction: *+4. senza sord.*)
- Timp. 1, 2** Timpani
- Hp. 1, 2** Harp
- Pno. 1, 2** Pianos
- Vln. I, II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabasso

The score features various musical notations including dynamics (*p*, *f*), articulation (*arco*), and performance instructions. The key signature is one sharp (F#) and the time signature is 2/4. The page number 18 is circled in the top right and bottom right corners.

This page of the musical score, page 17, features a variety of instruments including Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, Clarinets in A 1 and 2, Horns 1, 2 and 3, 4, Trumpets 1, 2 and 3, 4, Trombones 1, 2 and 3, 4, Harp 1 and 2, Piano 1 and 2, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes dynamic markings such as *fp*, *f*, *p*, *ff*, *p cresc.*, and *pizz.*. It also features performance instructions like "1. Solo" and "8va". The music includes complex rhythmic patterns, triplets, and fermatas. A circled "19" is present at the top right of the page, indicating the measure number.

Picc. *fp*

Fl. 1 *fp* *p*

Fl. 2 *fp* *fp* *p*

A. Fl. *fp* *fp* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

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

Tpt. 3, 4

Tbn. 1, 2 *p* *ff*

Tbn. 3, 4 *p* *ff*

Hp. 1 *mf* *près de la table*

Hp. 2 *mf* *près de la table*

Pno. 1 *mf*

Pno. 2

Vln. I *pizz.* *p*

Vln. II *arco* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *p* *ff* *div. a8* *p* *f*

This page of the musical score, page 19, features a variety of instruments including Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, Clarinets in A 1 and 2, Horns 1, 2, 3, and 4, Harp 1 and 2, Piano 1 and 2, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into three measures. The Piccolo part is mostly silent. Flutes 1 and 2 play melodic lines with some triplets and a five-measure rest in the first measure. The Alto Flute plays a simple melodic line. Oboes 1 and 2 play rhythmic patterns, with Oboe 1 starting in the second measure. Clarinets in A 1 and 2 play simple melodic lines. Horns 1, 2, 3, and 4 play sustained notes, with Horns 1 and 2 starting in the first measure. Harp 1 and 2 play rhythmic accompaniment. Piano 1 and 2 play rhythmic accompaniment. Violin 1 and 2 play rhythmic accompaniment, with Violin 1 starting in the second measure. Viola, Violoncello, and Contrabass play rhythmic accompaniment. Dynamics include *p*, *f*, *mf*, and *pizz.* (pizzicato).

This page of the musical score, page 22, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- A. Fl.**: Alto Flute
- Ob. 1, 2**: Oboes
- C. A. 1, 2**: Clarinets in A
- Hn. 1, 2, 3, 4**: Horns
- Tpt. 1, 2, 3, 4**: Trumpets
- Tbn. 1, 2, 3, 4**: Trombones
- Timp. 1, 2**: Timpani
- Pno. 1, 2**: Pianos
- Vln. I, II**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabasso

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*). A circled '22' is located at the top right and bottom right of the page.

23

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp. 1

Hp. 2

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*, *f*, *a2*, *norm.*, *arco*, *marcato*





25 26

Picc. *f*

Fl. 1, 2 *f* a2

A. Fl. *f*

Ob. 1, 2 *f* (a2)

C. A. 1, 2 *f* (a2)

Hn. 1, 2 *f* a2

Hn. 3, 4 *f* a2

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Timp. 1 *ff*

Timp. 2 *p* *f* *p* *ff* *f*

Hp. 1

Hp. 2 *f*

Pno. 1 *f* *loco* *f* *ff*

Pno. 2 *f* *p* *f* *ff*

Vln. I 25 26 *f* *ff* *f*

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

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

Vc. *f* *p* *f* *ff* *f* pizz. arco

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

27

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

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

A. Fl.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

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

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

Timp. 1 *f* *f* *f* *f*

Timp. 2 *p* *f* *p* *ff*

Hp. 1 *f* *f* *p* *p*

Hp. 2 *f* *f* *p*

Pno. 1 *f* *ff* *f*

Pno. 2 *f* *ff* *f*

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

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

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

Vc. *p* *f* *f*

Cb. arco *p* *f* *f* con sord.

28

Picc. *mf* *fff*  
 Fl. 1, 2 *mf* *fff*  
 A. Fl. *mf* *fff*  
 Ob. 1, 2 *fff*  
 C. A. 1, 2 *fff*  
 Hn. 1 *fff*  
 Hn. 2 *fff*  
 Hn. 3 *fff*  
 Hn. 4 *fff*  
 Tpt. 1 *fff*  
 Tpt. 2 *fff*  
 Tpt. 3 *fff*  
 Tpt. 4 *fff*  
 Tbn. 1 *fp* *fff* *p* *fff*  
 Tbn. 2 *fp* *fff* *p* *fff*  
 Tbn. 3 *fp* *fff* *p* *fff*  
 Tbn. 4 *fp* *fff* *p* *fff*  
 Timp. 1 *p* *fff* *p* *fff*  
 Timp. 2 *p* *fff* *p* *fff*  
 Hp. 1 *près de la table* *mf* *fff* *p* *gliss.* *fff*  
 Hp. 2 *près de la table* *mf* *fff*  
 Pno. 1 *fff*  
 Pno. 2 *p* *fff* *p* *fff*  
 Vln. I *fff*  
 Vln. II *p* *fff* *p* *fff*  
 Vla. *pp!* *p* *fff* *p* *fff*  
 Vc. *p* *fff* *p* *fff*  
 Cb. *pp!* *p* *fff* *p* *fff*

# SLOW HOMECOMING

## II. THE DETOUR

Eric Shanfield

$\text{♩} = 92$

Piccolo

Flute 1, 2

Alto Flute

Oboe 1, 2

Cor Anglais 1, 2

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in C

Trumpet 3, 4 in C

Tenor Trombone 1, 2

Tenor Trombone 3, 4

Timpani 1

Timpani 2

Harp 1

Harp 2

Piano 1

Piano 2

$\text{♩} = 92$

Violin I

Violin II

Viola

Violoncello

Contrabass



This musical score is for the piece "SLOW HOMECOMING - II. THE DETOUR", marked with a circled 3. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo, playing a melodic line with *f* dynamics.
- Fl. 1, 2**: Flutes, playing a melodic line with *f* dynamics.
- A. Fl.**: Alto Flute, playing a melodic line with *f* dynamics.
- Ob. 1, 2**: Oboes, playing a melodic line with *f* dynamics and *a2* markings.
- C. A. 1, 2**: Clarinets in A, playing a melodic line with *f* dynamics and *p* markings.
- Hn. 1, 2**: Horns in F, playing a melodic line with *f* dynamics.
- Hn. 3, 4**: Horns in C, playing a melodic line with *f* dynamics.
- Tpt. 1, 2**: Trumpets in B-flat, playing a melodic line with *p* and *f* dynamics.
- Tpt. 3, 4**: Trumpets in F, playing a melodic line with *p* and *f* dynamics.
- Tbn. 1, 2**: Trombones in B-flat, playing a melodic line with *f* dynamics.
- Tbn. 3, 4**: Trombones in F, playing a melodic line with *f* dynamics.
- Timp. 1**: Timpani I, playing a melodic line with *p* and *f* dynamics.
- Timp. 2**: Timpani II, playing a melodic line with *p* and *f* dynamics.
- Hp. 1**: Harp I, playing a melodic line with *f* dynamics.
- Hp. 2**: Harp II, playing a melodic line with *f* dynamics.
- Pno. 1**: Piano I, playing a melodic line with *p* and *f* dynamics.
- Pno. 2**: Piano II, playing a melodic line with *f* dynamics.
- Vln. I**: Violin I, playing a melodic line with *p* and *f* dynamics.
- Vln. II**: Violin II, playing a melodic line with *p* and *f* dynamics.
- Vla.**: Viola, playing a melodic line with *p* and *f* dynamics.
- Vc.**: Violoncello, playing a melodic line with *p* and *f* dynamics.
- Cb.**: Contrabasso, playing a melodic line with *p* and *f* dynamics.

④

Picc. -

Fl. 1, 2 -

A. Fl. -

Ob. 1, 2 *p*

C. A. 1, 2 *p*

Timp. 1 -

Timp. 2 *f*

Hp. 1 -

Hp. 2 *p* *f* *p* *f* *f* *p* *f* *f*

Pno. 1 -

Pno. 2 *p* *f* *p* *f* *f* *p* *f* *f*

④

Vln. I *p*

Vln. II -

Vla. *p* (*s sim.*) *p*

Vc. *p* (*s sim.*) *p*

Cb. *p* (*s sim.*) *p*

⑤

(flz.) *p*

*pizz.*

Picc. *f* *p* *f* *p* *f* *p*  
 Fl. 1, 2 *f* *p* *f* *p* *f* *p*  
 A. Fl. *f* *p* *f* *p* *f* *p* norm.  
 Ob. 1, 2 *f* *p* *f* *p* *f* *p*  
 C. A. 1, 2 *f* *p* *f* *p* *f* *p*  
 Tpt. 1, 2 *p* *f* *p* *f* *p* *f*  
 Tpt. 3, 4 *p* *f* *p* *f* *p* *f*  
 Tbn. 1, 2 *f*  
 Tbn. 3, 4 *f*  
 Timp. 1 *p* *f* G#→G#  
 Timp. 2 *f* A#→Ab, D#→Db, G#→F#  
 Hp. 1  
 Hp. 2 *p* *f*  
 Pno. 1 *p* *f* *p* *f* *p* *f*  
 Pno. 2 *p* *f* *p* *f* *p* *f*  
 Vln. I *f* *p* *f* *p* *f* *p* div. arco  
 Vln. II *p* *f* *p* *f* *p* *f*  
 Vla. *p* *f* *p* *f* *p* *f*  
 Vc. *p* *f* *p* *f* *p* *f*  
 Cb. *p* *f* *p* *f* *p* *f*



7 8

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

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

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

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

C. A. 1, 2 *f* *p* *f* *p* *f* *p*

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

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

Tbn. 1, 2 *f*

Tbn. 3, 4 *f*

Timp. 1 *p* *f* *p* *f* *p* *f*

Timp. 2 *p* *f* *p* *f* *p* *f*

Hp. 1 *p* *f* *p* *f* *p* *f*

Hp. 2 *p* *f* *p* *f* *p* *f*

Pno. 1 *f* *p* *f* *p* *f* *p* *f*

Pno. 2 *f* *p* *f* *p* *f* *p* *f*

Vln. I *f* *p* *f* *p* *f* *p* *ppp* *gossamer*

Vln. II *f* *p* *f* *p* *f* *p* *ppp* *gossamer*

Vla. *f* *p* *f* *p* *f* *p* *ppp* *gossamer*

Vc. *f* *p* *f* *p* *f* *p* *ppp* *gossamer*

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

unis. *ppp* *gossamer*









Picc. *p*

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A. 1, 2 (1)

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Timp. 1

Timp. 2

Pno. 1

Pno. 2

Vln. I *div. (con sord.)* *p*

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

Vla.

Vc.

Cb.

18

19

This page of the musical score covers measures 19 through 24. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl. 1, 2**: Flutes 1 and 2, playing a rhythmic pattern of eighth notes.
- A. Fl.**: Alto Flute, playing a melodic line.
- Ob. 1, 2**: Oboes 1 and 2, playing a rhythmic pattern of eighth notes.
- C. A. 1, 2**: Cor Anglais 1 and 2, playing a melodic line, starting with a first ending bracket (1.) in measure 19.
- Hn. 1-4**: Horns 1 through 4, playing a rhythmic pattern of eighth notes, marked *f* and *senza sord.*
- Tpt. 1, 2**: Trumpets 1 and 2, playing a rhythmic pattern of eighth notes, marked *f* and *senza sord.*
- Tpt. 3, 4**: Trumpets 3 and 4, playing a rhythmic pattern of eighth notes, marked *f* and *senza sord.*
- Timp. 1**: Timpani 1, playing a rhythmic pattern, marked *p* and *f*.
- Timp. 2**: Timpani 2, playing a rhythmic pattern, marked *p* and *f*.
- Pno. 1**: Piano 1, playing a rhythmic pattern of eighth notes, marked *f*.
- Pno. 2**: Piano 2, rests throughout.
- Vln. I**: Violin I, rests throughout.
- Vln. II**: Violin II, rests throughout.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabasso, rests throughout.

Measure 19 is marked with a circled '19'. The score includes various dynamics such as *f* (forte) and *p* (piano), and performance instructions like *senza sord.* (without mutes). The time signature changes from 7/16 to 5/16, then 7/16, and finally 3/4.





Picc. *fp*

Fl. 1, 2 *fp*

A. Fl. *fp*

Ob. 1 *f*

Ob. 2 *f*

C. A. 1 *f*

C. A. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1, 2 *f*

Tpt. 3, 4 *f*

Hp. 1 *f*

Hp. 2

Pno. 1 *f*

Pno. 2 *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

21 22

Picc. Fl. 1 Fl. 2 A. Fl. Ob. 1, 2 C. A. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3, 4 Tbn. 1, 2 Tbn. 3, 4 Hp. 1 Hp. 2 Pno. 1 Pno. 2 Vln. I Vln. II Vla. Vc. Cb.

23

This page of the musical score covers measures 23 through 26. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The score includes parts for Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, Cor Anglais 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, 3, and 4, Trombones 1, 2, 3, and 4, Harp 1 and 2, Piano 1 and 2, Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamics are marked with *f* (forte) and *p* (piano). The score is divided into four measures, with measure numbers 23, 24, 25, and 26 indicated at the beginning of each measure. The Piccolo, Flutes, and Alto Flute parts feature prominent sixteenth-note passages. The Oboe and Cor Anglais parts have more melodic and harmonic content. The strings provide a steady accompaniment, with the Contrabass part featuring a *div. a3* marking in measure 24.



25

The musical score is arranged in two systems. The first system contains parts for Picc., Fl. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tpt. 3, 4, Tbn. 1, 2, Tbn. 3, 4, Timp. 1, Timp. 2, Hp. 1, Hp. 2, Pno. 1, Pno. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The second system begins at measure 25 and includes the same instruments. The score features various dynamics such as *p*, *f*, and *ff*, and includes performance markings like *ad.* and *rit.*. The Piccolo part is mostly silent. The Flutes and Trumpets play sustained notes with dynamic changes. The Horns and Trombones play similar sustained parts. The Timpani has a few rhythmic accents. The Harp and Pianos play rhythmic accompaniment. The Strings play melodic and rhythmic lines, with the Violins and Violas having more active parts than the Violoncello and Contrabass.

26

This page contains the musical score for measures 26 through 29 of the piece 'SLOW HOMECOMING - II. THE DETOUR'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes parts for Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, Cor Anglais 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, 3, and 4, Trombones 1, 2, 3, and 4, Timpani 1 and 2, Harp 1 and 2, Piano 1 and 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *p* (piano), and *un.* (unison), along with articulation marks like accents and slurs. A circled measure number '26' is placed at the beginning of the first staff. The bottom of the page features a circled measure number '26' above the Violin I staff.

27

Picc. *f* *f* *ff*

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

A. Fl. *f* *f*

Ob. 1, 2 *f* *p* *p* *f* *p* *f* *p* *a2*

C. A. 1, 2 *f* *p* *p* *f* *p* *f* *p*

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

Hn. 3, 4 *f* *f*

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

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

Tbn. 1, 2 *f* *f*

Tbn. 3, 4 *f* *ff*

Timp. 1 *p* *ff*

Timp. 2 *p* *f* *p* *ff*

Hp. 1 *ff*

Hp. 2 *f* *ff*

Pno. 1 *p* *f* *p* *f* *ff*

Pno. 2 *f* *ff*

27

Vln. I *p* *f*

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

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

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

Cb. *f* *ff*

# SLOW HOMECOMING

## III. THE COLD FIELD

Eric Shanfield

$\text{♩} = 72$

①

Piccolo *mf* *f* *p*

Flute 1, 2 *mf* *f* *p*

Alto Flute *mf* *p*

Oboe 1, 2 *p*

Cor Anglais 1, 2 *p*

Horn 1, 2 in F *p*

Horn 3, 4 in F *p*

Trumpet 1, 2 in C

Trumpet 3, 4 in C *mf*

Tenor Trombone 1, 2

Tenor Trombone 3, 4 *p*

Timpani 1 *p* B $\flat$ , G $\sharp$ , D $\sharp$ , A $\flat$

Timpani 2 *p* E $\flat$ , A $\sharp$ , D $\flat$

Harp 1 *mf* *f* *p*

Harp 2 *p* *mf* *f*

Piano 1 *mf* *f*

Piano 2 *p* *mf* *f*

$\text{♩} = 72$

Violin I *p* *f* *mf* *p*

Violin II *p* *f* *mf* *p*

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

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

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

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

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

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

con sord. pizz. *p* *f* *mf* *p*

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

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②

Picc. *mf*

Fl. 1, 2 *mf*

A. Fl. *mf*

Ob. 1, 2 *p*

C. A. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2

Tpt. 3, 4 *mf*

Tbn. 1, 2

Tbn. 3, 4 (4.) *p*

Timp. 1 *p*

Timp. 2 *p*

Hp. 1 *mf*

Hp. 2 *p*

Pno. 1 *mf*

Pno. 2 *p*

Vln. I ② *f* *p* *f* *p* *mf* *p* ③

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

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

Vc. *pizz.* *p* *f* *arco* *mf* *p*

Cb. *mf* *p*

③

④

This page contains a musical score for the piece "SLOW HOMECOMING - III. THE COLD FIELD". The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Starts with a *mf* dynamic, then *p*, and later *f* and *p*.
- Fl. 1, 2** (Flutes): Starts with a *mf* dynamic, then *p*, and later *f* and *p*.
- A. Fl.** (Alto Flute): Starts with a *mf* dynamic, then *p*, and later *f* and *p*.
- Ob. 1, 2** (Oboes): Starts with a *p* dynamic, then *f*, and later *f* and *p*. Includes a *a2* marking.
- C. A. 1, 2** (Clarinets in A): Starts with a *p* dynamic, then *f*, and later *f* and *p*. Includes a *a2* marking.
- Hn. 1** (Horn 1): Starts with a *p* dynamic, then *f*, and later *p*.
- Hn. 2** (Horn 2): Starts with a *p* dynamic, then *f*, and later *p*.
- Hn. 3** (Horn 3): Starts with a *p* dynamic, then *f*, and later *p*.
- Hn. 4** (Horn 4): Starts with a *p* dynamic, then *f*, and later *p*.
- Tbn. 1** (Trombone 1): Starts with a *p* dynamic, then *f*, and later *p*.
- Tbn. 2** (Trombone 2): Starts with a *p* dynamic, then *f*, and later *p*.
- Tbn. 3, 4** (Trombones 3 & 4): Starts with a *p* dynamic, then *f*, and later *p*.
- Timp. 1** (Timpani 1): Starts with a *p* dynamic, then *f*, and later *p*.
- Timp. 2** (Timpani 2): Starts with a *p* dynamic, then *f*, and later *p*.
- Hp. 1** (Harp 1): Starts with a *mf* dynamic.
- Hp. 2** (Harp 2): Starts with a *p* dynamic.
- Pno. 1** (Piano 1): Starts with a *mf* dynamic, then *p*.
- Pno. 2** (Piano 2): Starts with a *f* dynamic.
- Vln. I** (Violin I): Starts with a *p* dynamic, then *f*.
- Vln. II** (Violin II): Starts with a *f* dynamic, then *p*, and later *f* and *p*.
- Vla.** (Viola): Starts with a *f* dynamic, then *p*, and later *f* and *p*.
- Vc.** (Violoncello): Starts with a *f* dynamic, then *p*, and later *f* and *p*.
- Cb.** (Contrabass): Starts with a *f* dynamic, then *p*, and later *f* and *p*.

The score is written in 2/4 time and features various dynamics (*mf*, *p*, *f*) and articulations (accents, slurs, and phrasing marks). A circled number 4 is placed above the first measure of the Piccolo part.

⑤

Picc. *p* *f* *p*

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

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

A. Fl. *p*

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

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

C. A. 1, 2 (a2) 1. *p* *f* *p*

Hn. 1 (quarter tone by hand muting) *p*

Hn. 2 (open) *p*

Hn. 3 (quarter tone by hand muting) *p*

Hn. 4 (open) *p*

Tpt. 1, 2 *p*

Tpt. 3, 4 *p*

Tbn. 1, 2 2. *p*

Tbn. 3, 4 *p*

Timp. 1 *p*

Timp. 2 *p*

Hp. 1 *f* *p* *f* *p*

Hp. 2 *f* *p* *f* *p*

Pno. 1 *f* *p* *f* *p*

Pno. 2 *f* *p* *f* *p*

⑤

Vln. I *p* *f* *p* sul pont. *f* *p* ⑥ (sul pont.) *p* *f*

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

Vla. *f* *p* sul pont. *f* *p* (sul pont.) *p* *f*

Vc. *p* sul pont. *f* *p* (sul pont.) *p* *f*

Cb.

7 8

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A. 1

C. A. 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Timp. 1  
G4→F4

Timp. 2  
E4→C4, A4→G4

Hp. 1

Hp. 2

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.  
norm.

Vc.  
norm.

Cb.

Detailed description of the musical score: This page contains the orchestral score for measures 7 and 8. The score is written for a full orchestra, including woodwinds, brass, percussion, harp, piano, and strings. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into two systems, with measure 7 marked with a circled '7' and measure 8 with a circled '8'. The woodwinds (Piccolo, Flutes 1 & 2, Alto Flute, Oboes 1 & 2) play sustained notes in measure 7 and have rests in measure 8. The Clarinets in A (1 & 2) play a rhythmic pattern in measure 7, which continues in measure 8 with triplets. The Horns (1, 2 and 3, 4) play sustained notes in measure 7 and have rests in measure 8. The Trombones (1, 2 and 3, 4) play sustained notes in measure 7 and have rests in measure 8. The Timpani (1 & 2) play a rhythmic pattern in measure 7, which continues in measure 8. The Harp (1 & 2) play sustained notes in measure 7 and have rests in measure 8. The Pianos (1 & 2) play a rhythmic pattern in measure 7, which continues in measure 8. The Violins (I & II) play sustained notes in measure 7 and have rests in measure 8. The Viola and Violoncello play sustained notes in measure 7 and have rests in measure 8. The Contrabass plays sustained notes in measure 7 and has a rest in measure 8.

9 10

Picc. *p*

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

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

Ob. 1, 2 *p*

C. A. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2 *f* *p*

Tpt. 3, 4 *p* *f*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4

Hp. 1 *p*

Hp. 2 *p*

Pno. 1 *p*

Pno. 2 *p*

Vln. I *pizz. (norm.)* *p* *arco* *p*

Vln. II *norm. (arco)* *p* *p*

Vla. *f* *p*

Vc. *p* *f* *p*

Cb. *p* *(p)*

11

Picc. *p*

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

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

Ob. 1, 2 *p*

C. A. 1 *p*

C. A. 2 *p*

Hn. 1, 2 *p* *f*

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

Tpt. 1, 2 *p*

Tpt. 3, 4 *p* 3.

Timp. 1 *p* B $\flat$  - B $\flat$ , F $\sharp$  - F $\flat$

Timp. 2 *p* C $\sharp$  - C $\sharp$ , G $\sharp$  - G $\flat$

Hp. 1 *p*

Hp. 2 *p*

Pno. 1 *p*

Pno. 2 *p*

Vln. I *p*

Vln. II *p*

Vla. *f* *p* *p*

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

Cb. *p* pizz. *p*

11



Picc. -  
 Fl. 1, 2 -  
 A. Fl. -  
 Ob. 1, 2 -  
 C. A. 1, 2 -  
 Hn. 1, 2 -  
 Hn. 3, 4 -  
 Tpt. 1, 2 -  
 Tpt. 3, 4 -  
 Tbn. 1, 2 *f* *p*  
 Tbn. 3, 4 *f* *p*  
 Timp. 1 *p* *f* *p* *f*  
 Timp. 2 -  
 Hp. 1  
 Hp. 2  
 Pno. 1 *f* *p*  
 Pno. 2 *f* *p*  
 Vln. I *p* *f* *p* *f* flaut. non vib.  
 Vln. II *p* *f* *p* *f* flaut. non vib.  
 Vla. *p* *f* *p* *f* flaut. non vib.  
 Vc. *p* *f* *p* *f*  
 Cb. *p* *f* *p* *f* arco



14

This page of the musical score, marked with rehearsal mark 14, features a variety of instruments. The woodwinds (Piccolo, Flutes, Alto Flute, Oboes, Cor Anglais, Horns) and brass (Trombones, Timpani) sections play melodic and rhythmic lines, often with dynamic markings of *p* (piano) and *f* (forte). The strings (Violins, Viola, Violoncello, Contrabass) provide harmonic support, with some parts marked *pizz.* (pizzicato). The piano and harp parts are highly textured, featuring complex rhythmic patterns and triplets. The score is written in 4/4 time and includes a key signature change to one flat (B-flat major/D minor) at rehearsal mark 14.

Picc.   
 Fl. 1, 2   
 A. Fl.   
 Ob. 1, 2   
 C. A. 1   
 C. A. 2   
 Hn. 1, 2   
 Hn. 3, 4   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 Tbn. 4   
 Timp. 1   
 Timp. 2   
 Hp. 1   
 Hp. 2   
 Pno. 1   
 Pno. 2   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb. (pizz.)

Dynamics: *f*, *p*, *mf*, *col legno*

Rehearsal mark 15 is indicated at the top and bottom of the page.

Picc.

Fl. 1, 2

A. Fl.

Ob. 1, 2

C. A. 1

C. A. 2

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Hp. 1

Hp. 2

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*col legno*

*div. a3*

*norm.*



Picc. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

A. Fl.

Ob. 1, 2 *p*

C. A. 1, 2 *p*

Hn. 1, 2

Hn. 3, 4 *p*

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

Tbn. 3, 4 *p* *mf* *p*

Timp. 1 *p*

Timp. 2 *p*

Hp. 1 *mf*

Hp. 2 *mf* *f*

Pno. 1 *mf*

Pno. 2 *mf* *f*

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

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

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

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

Cb.

Picc. *mf*

Fl. 1, 2 *mf*

A. Fl. *mf*

Ob. 1, 2 *p*

C. A. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2

Tpt. 3, 4 *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Timp. 1 *p*

Timp. 2 *p*  
Cb→Eb, G♯→Gb

Hp. 1 *f*

Hp. 2 *p* / *mf*

Pno. 1 *f*

Pno. 2 *p* / *mf*

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

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

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

Vc. *f* / *p* / *f* / *mf*  
arco / pizz.

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

20

Picc. *f* *p* *mf*

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

A. Fl. *mf*

Ob. 1, 2 *p*

C. A. 1, 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1 *mp sempre*

Tpt. 2 *mp sempre*

Tpt. 3 *mp sempre*

Tpt. 4 *mp sempre*

Tbn. 1, 2 *p* *f*

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

Timp. 1 *f* *p*

Timp. 2 *f* *p*

Hp. 1 *p* *f*

Hp. 2 *f* *p*

Pno. 1 *f* *p* *f sub.*

Pno. 2 *f* *p*

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

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

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

20

This musical score is for the piece "SLOW HOMECOMING - III. THE COLD FIELD". It is a full orchestral score for measures 62 through 65. The score is written in 4/4 time and features a variety of instruments. The woodwinds include Piccolo, Flutes 1 and 2, Alto Flute, Oboes 1 and 2, and Clarinets in A 1 and 2. The brass section consists of Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpets 3 and 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The percussion includes Timpani 1 and 2. The strings are represented by Violin 1, Violin 2, Viola, and Cello. The keyboard section includes Harp 1 and Harp 2, and two Pianos (Pno. 1 and Pno. 2). The score includes dynamic markings such as *mf*, *p*, *f*, *pp*, and *ppp*. There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). The score is divided into systems, with each instrument part on its own staff. The first system includes Picc., Fl. 1, 2, A. Fl., Ob. 1, 2, and C. A. 1, 2. The second system includes Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tpt. 3, 4, Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4. The third system includes Timp. 1 and Timp. 2. The fourth system includes Hp. 1 and Hp. 2. The fifth system includes Pno. 1 and Pno. 2. The sixth system includes Vln. I, Vln. II, Vla., Vc., and Cb.