

Elfshot

Paul Richards

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for Adin

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Instrumentation:

2 Flutes (2. Piccolo)

2 Oboes

2 Clarinets in A

Bassoon

Contra-bassoon

2 Horns in F

2 Trumpets

Trombone

Bass Trombone

Timpani

2 Percussion

Strings

Program note:

Prior to the advent of modern archaeology, European farmers encountering Stone Age flint arrowheads in their fields occasionally referred to them as “elfshot”, imagining the tips of pixie arrows. I have often been fascinated by efforts to explain the unknown through fantasy even as the attempt to fit anomalies into our set view of the world mutes rational investigation. While admiring science, a cold, purely realistic viewpoint can be incomplete in its dismissal of the whimsy and wonder, and even the deeper truths that can be found in folktale and myth.

This piece presents two contrasting treatments of the same material: one fanciful and ethereal, harkening back to romantic depictions of sprightly fantasy; the other gritty, rugged, and perhaps primitive. As these conflicting interpretations wrestle for dominance, their differences fade and their similarities become more apparent, aiming toward a synthesis of reality and imagination, of magic and science.

Duration: 11'30"

score is in C

Elfshot

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for Adin

Flute 1/2
Oboe 1/2
Clarinet in A 1
Bassoon
Contrabassoon
Horn in F 1
Horn in F 2
Trumpet in C 1/2
Trombone
Bass Trombone
Timpani
Vibraphone
Small Bass Drum
Bass Drum
Violin I
Violin II
Viola
Solo
Violoncello
Contrabass

Tempo/Beat Markings: $\bullet = 84$ (measures 1-4), $\bullet = \bullet$ (5) (measures 5-8)

Performance Instructions:

- do not change fingering; allow pitch to bend gradually
- 1. straight mute
- large cymbal on timpani soft mallets
- motor on high hard rubber mallets
- Small Bass Drum soft mallets l.v.
- (quasi gliss.)
- gradually change to
- gradually change to sul pont. change to ord.
- pizz.
- (quasi gliss.)

Dynamics and Articulations: pp , mp , p , mf , f , ppp , $l.v.$, $(deadstroke)$, $\overset{v}{\frown}$

Elfshot

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

Timp.

Vib.

B.D.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

mf > *pp* < *mf* > *pp*

pp

pp

mf > *pp* < *mf* > *pp*

pp

mp

mp

mp

mf

p

mp *ppp*

pp

pp

mp *arco* (*quasi gliss.*)

pp

change to

sul pont.

ord.

change to

sul pont.

pizz. div.

1.

6

lv.

6

3

Elfshot

18

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

Timp. (on cymbal) l.v.

Vib.

B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

p

mp > pp

pp

mp

pp

pp

mp > pp < mf

mp

pp < mp

mp

mp

mp

mp

mp

mf

ppp

pizz.

tutti div.

tr

sul pont.

tr

Elfshot

25

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

Hn. 1

Hn. 2

Tpt. 1/2

Tbn.

B. Tbn.

Timp.

Vib.

B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *pp* *f*

do not change fingering; allow pitch to bend gradually

do not change fingering; allow pitch to bend gradually

pp *mf* *pp* *mf* *pp* *ppp* *f* *mf* *f*

unis. *(pizz.)* *div. arco*

tutti ord. pizz.

arco *mf*

mp *p* *mf* *pp*

pp *mf* *pp* *f*

mf *pp* *f* *mf* *f* *mp*

mp *mf* *pp* *f* *mf* *f* *mp*

34

Fl. 1/2

Ob. 1/2

A. Cl. 1

Bsn.

C. Bn.

pp

p

mp

p

mp

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

34

Timp.

Vib.

B.D.

mf

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

pp

mp

solo

mf

sul D

solo

arco

sul A

solo

mf

tutti unis.

pp

p

unis.

Fl. 1/2: 44. $\bullet = \bullet$
Ob. 1/2: V
A Cl. 1: p , p
Bsn.: p , pp , mp
C. Bn.: mp , mp
Hn. 1/2: 44. (open) p , p
Tpt. 1/2: pp , mf , 1. plunger mute
Tbn.: pp , mf , $p < mf$
B. Tbn.: mp , pp
Timp.: 44. $\bullet = \bullet$, pp , mf , $p < mf$, $l.v.$
Vib.:
B.D.: p , mp , pp
Vln. I: p , pp , p
Vln. II: p , pp , p , $unis.$
Vla.: p
Vc.:
Cb.: p , mf , pp , $sul pont.$, $change to$, $ord. change to$, $sul pont.$

50

Fl. 1
2

Ob. 1
2

A Cl. 1

Bsn.

C. Bn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

50

Timp. *l.v. (remove cymbals)*

Vib.

B.D. *l.v.*

50

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

52

p

mf > pp

p

mf

mp

p

mf

pp

pp

mp > pp

mp > pp

mf

p

mf

pp

tutti

pp

p

p

mf

div.

< mp

p

p

p

59

Fl. 1 2 *mf* *pp*

Ob. 1 2 *mf* *pp*

A Cl. 1 *pp* *mf* *pp*

Bsn. *mp* *mf* *mf > pp* *mf* *pp*

C. Bn. *mf*

Hn. 1 2 *mf > p* *mf* *p*

Tpt. 1 2

Tbn. *mf > p* *mf* *p* *p* *mf*

B. Tbn. *mp*

Timp. *pp < mf* *ord.*

Vib. *motor off* *p* *Vibraslap*

V. Slp. *mf*

B.D. *pp* *l.v.* *p* *p*

Vln. I *3 soli* *p* *pp*

Vln. II

Vla. *pp* *3* *tutti pizz.* *mf*

Vc. *pp* *3 soli* *mf* *pp* *mf*

Cb. *mp* *mf* *3*

63

Fl. 1
2

Ob. 1
2

A Cl. 1

Bsn.

C. Bn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

Timp.

Vib.

V. Slp.

B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf > *pp* *mf* *pp* *p*

p *mf* *pp* *mf* > *pp*

mf > *pp* *mf* *pp* *mf* > *pp*

p < *mf* *p* < *mf*

pp *motor on high* *mf*

mf *mf* *p* *mf*

pp *mf* *p* *mf*

Musical score for Elfshot, page 10. The score includes staves for Flute (Fl. 1, 2), Oboe (Ob. 1, 2), Clarinet (A Cl. 1), Bassoon (Bsn.), Cor Anglais (C. Bn.), Horn (Hn. 1, 2), Trumpet (Tpt. 1, 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Vibraphone (Vib.), Bass Drum (B.D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two systems. The first system covers measures 66 to 68, and the second system covers measures 69 to 72. The time signature changes from 3/4 to 3/8 and back to 3/4. The key signature is B-flat major.

Performance markings include dynamic levels (mf, p, pp, mp), articulation (accents, slurs), and specific techniques (arco div., tutti unis., div.). A first ending bracket is present above the Clarinet staff at measure 68. A repeat sign with first and second endings is located at the top right of the page, above measure 68.

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

Musical score for Flute (Fl. 1/2), Oboe (Ob. 1/2), and Clarinet (A Cl. 1). The Flute part begins with a first ending (1.) and features dynamics of *mp* and *mp*. The Oboe part also has a first ending (1.) and dynamics of *mp*, *mp* >, *mp*, *mf*, and *mp*. The Clarinet part has a first ending (1.) and dynamics of *mp* and *mf*. The Bassoon (Bsn.) and Contrabassoon (C. Bn.) parts are currently silent.

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

Musical score for Horn (Hn. 1/2), Trumpet (Tpt. 1/2), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The Horn part has a first ending (1.) and a dynamic of *mp*. The other parts are currently silent.

Timp.
Vib.
B.D.

Musical score for Timpani (Timp.), Vibraphone (Vib.), and Bass Drum (B.D.). All parts are currently silent.

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

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has dynamics of *mp* < and *mp* <. The Violin II part has dynamics of *p* and *mp*. The Viola part has dynamics of *mp* and *p*. The Violoncello part has dynamics of *mp*, *p*, and *mp*. The Contrabass part is currently silent.

82

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

1.

p *mf* *pp* *mp*

mf *p* *mf* *pp* *mp*

mf *mp* *p*

mp *pp*

94

82

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

a2

mp

2.

p

82

Timp.

Vib.

B.D.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *ppp*

Tambourine

mp *ppp*

change to *ord.*

mf *pp* *mp* *ppp* *mp*

mf *mp*

mf *mp*

mf *mp*

mp *mf* *mp*

94

Fl. 1 2
Ob. 1 2
A Cl. 1
Bsn.
C. Bn.

Hn. 1 2
Tpt. 1 2
Tbn.
B. Tbn.

Timp.
Vib.
Tamb.

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

111

108

Fl. 1/2

Ob. 1/2

A. Cl. 1

Bsn.

C. Bn.

108

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

111

108

Timp.

Vib.

Tamb.

108

Vln. I

Vln. II

Vla.

Vc.

Cb.

122 (128)

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

Timp.

Vib.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p, *ppp*, *f*, *pp*, *f*, *f*, *mf*, *p*, *ppp*, *f*, *hard mallets*, *unis.*, *div.*, *unis.*, *solo sul pont.*, *f*, *ord. tutti*, *arco*, *f*

Elfshot

ff > *p* ————— *ff* > *pp*

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

Timp.
Vib.
Tamb.

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

Fl. 1 2 ^{a2} 143 ^{mf} ^{ff} ^{mf} (152)
 Ob. 1 2 ^{a2} ^f ^{ff} ^{mf}
 A Cl. 1 ^f ^{ff} ^{mf}
 Bsn. ^{ff} ^{mf}
 C. Bn. ^{ff} ^{mf}
 Hn. 1 2 143 ^{ff} ^{mf}
 Tpt. 1 2 ^{a2} ^{mute off} ^f ^{ff} ^{mf}
 Tbn. ^{ff} ^{mf}
 B. Tbn. ^{ff} ^{mf}
 Timp. 143 ^f ^{mp} ^{pp} ^p (152)
 Vib.
 Tri.
 Vln. I 143 ^{div.} ^{ff} ^{mf}
 Vln. II ^{div.} ^{ff} ^{mf}
 Vla. ^{div.} ^{ff} ^{mf} ^p
 Vc. ^{div.} ^{ff} ^{mf} ^p
 Cb. ^{ff} ^{mf}

159

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

Timp.

Vib.

Mrb.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *mp* *mf*

plunger mute

p *mf* *p*

p

Vibraslap *mf*

f *pp* *mp* *mf*

ord. div. *div.* *mf* *mf*

unis. *change to* *sul pont.* *ord. div.* *div.* *mf* *mf* *unis.*

Marimba *mp*

Elfshot

163

Fl. 1 2

Ob. 2

A Cl. 1

Bsn.

C. Bn.

f *ff* *mp* *p* *f* *pp*

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

f *ff* *mf* *plunger mute* *p*

Timp.

Vib.

Mrb.

V. Slp.

163

mf *f* *ff* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *mf > p* *unis.* *mf* *ff* *mf* *ff* *mf*

174

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

Flute 1/2: *fp*, *f*
Oboe 1/2: *p*, *f*
Clarinet 1: *fp*, *f*, *p*, *f* (a2)
Bassoon: *fp*, *f*
Contrabass: *f*

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

Horn 1/2: *fp*, *f*
Trumpet 1/2: *p*, *f*
Trombone: *f*, *mp*
Bass Trombone: *f*, *mp*

174

Timp.
Vib.
Mrb.
Tamb.

Tympani: *p*, *mf* (deadstroke)
Vibraphone: *mf*
Maracas: *p*
Bongos: with hands

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

Violin I: *p*, *f*, *pp*, *mf* (3 soli, tutti unis.)
Violin II: *mp*, *f*, *mf* (div., unis.)
Viola: *f*, *p*, *f*, *p* (3, unis.)
Violoncello: *f*, *p*, *f*, *p* (3)
Contrabass: *f*, *mp*

Musical score for *Elfshot*, page 23, starting at measure 176. The score is in 2/4 time and features dynamic markings such as *pp*, *p*, *f*, *mp*, and *(non-div.) (open)*.

Instrument parts and dynamics:

- Fl. 1, 2**: *f* >
- Ob. 1, 2**: *f* >
- A Cl. 1**: *pp*, *p*
- Bsn.**: *mp*
- C. Bn.**: *mp*
- Hn. 1, 2**: *mp*
- Tpt. 1, 2**: *mp*
- Tbn.**: *f*, *mp*
- B. Tbn.**: *f*, *mp*
- Timp.**: *p*
- Vib.**: *f*
- Bongos**: *p*
- Vln. I**: *(non-div.) (open)*, *p*
- Vln. II**: *(non-div.) (open)*, *p*
- Vla.**: *f*
- Vc.**: *f*
- Cb.**: *f*

179

Fl. 1/2 *p* < *ff* > *p* *ff* *mf*

Ob. 1/2 *p* < *ff* > *p* *ff* *mf*

A Cl. 1 *f* *ff* *mf*

Bsn. *ff* *ff*

C. Bn. *ff* *ff*

Hn. 1/2 *ff* *mf*

Tpt. 1/2 *f* *ff*

Tbn. *ff*

B. Tbn. *ff*

182

Timp. *mf* *f*

Vib.

Mrb. *f*

Bongos *f* Tambourine strike with thumb

Vln. I *ff* *mf*

Vln. II *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Musical score for Elfshot, page 25, measures 186-195. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bassoon, Contrabassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone, Bass Trombone, Timpani, Vibraphone, Tambourine, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from *mf* to *ppp*.

Fl. 1 & 2: Measures 186-195. Dynamics: *mf* (186), *mp* (191-195). Includes first endings at measures 191 and 194.

Ob. 1 & 2: Measures 186-195. Dynamics: *pp* (187-188), *p* (189-190), *mp* (191-195). Includes first endings at measures 191 and 194.

A Cl. 1: Measures 186-195. Dynamics: *mp* (186), *mp* (191-195). Includes first endings at measures 191 and 194.

Bsn.: Measures 186-195. Dynamics: *p* (191), *mp* (192-195).

C. Bn.: Measures 186-195. Dynamics: *p* (191), *mp* (192-195).

Hn. 1 & 2: Measures 186-195. Dynamics: *mp* (186), *mp* (191-195). Includes first endings at measures 191 and 194.

Tpt. 1 & 2: Measures 186-195. Dynamics: *mp* (191-195).

Tbn.: Measures 186-195. Dynamics: *mp* (191-195).

B. Tbn.: Measures 186-195. Dynamics: *mp* (191-195).

Timp.: Measures 186-195. Dynamics: *p* (186).

Vib.: Measures 186-195. Dynamics: *mp* (191-195).

Tamb.: Measures 186-195. Dynamics: *mp* (191-195).

Vln. I: Measures 186-195. Dynamics: *mp* (186), *pp* (187-188), *mp* (189-190), *mp* (191-195). Includes first endings at measures 191 and 194.

Vln. II: Measures 186-195. Dynamics: *pp* (187-188), *mp* (189-190), *mp* (191-195). Includes first endings at measures 191 and 194.

Vla.: Measures 186-195. Dynamics: *mp* (186), *pp* (187-188), *p* (189-190), *mp* (191-195). Includes first endings at measures 191 and 194.

Vc.: Measures 186-195. Dynamics: *p* (191), *mp* (192-195).

Cb.: Measures 186-195. Dynamics: *mp* (186), *pizz.* (187).

199

Fl. 1/2

mp

mf

Ob. 1/2

mp

mf

A Cl. 1

mp

mf

Bsn.

mf

C. Bn.

199

Hn. 1/2

mf

Tpt. 1/2

Tbn.

B. Tbn.

199

Timp.

Vib.

motor off

p

Tamb.

199

Solo

Vln. I

mf pp

p

mp

Vln. II

mf

pp

solo

pp

solo

tutti div.

p

mf

mf

Vla.

mf

pp

tutti

p

mf

mp

Vc.

mf

Cb.

211

214

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

211

214

Timp.

Vib.

Mrb.

Tamb.

V. Slp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

211

214

mf *ff* *mf* *mf*

mp *ff* *mp* *mp* *mf* *mp*

mp *p* *ppp* *mp* *mp*

ff *ff* *mp*

ff *mp*

f *mf*

ff *p*

ff *mf*

mf *mf* *mf* *p*

p *mf* *mf* *mf* *mf* *p*

mf *mp* *mf* *ff* *mp* *mf* *mf* *p*

ff *mp*

ff *arco*

plunger mute

motor on high

Vibraslap
l.v.

223

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

pp, *p*, *mp*, *mf*

223

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

mf, *p*, *pp*, *mp*, *mf*

223

Timp.

Vib.

V. Slp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf, *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*

234

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

234

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

234

Timp.

Vib.

V. Slp.

tutti

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

249

Fl. 1 2
Ob. 1 2
A Cl. 1
Bsn.
C. Bn.

Musical score for woodwinds. Flute 1 & 2, Oboe 1 & 2, Alto Clarinet 1, Bassoon, and Contrabassoon. The score shows measures 244-249. Dynamics include *mf* and *ff*. There are first ending markings (1.) and accents (>).

Hn. 1 2
Tpt. 1 2
Tbn.
B. Tbn.

Musical score for brass. Horn 1 & 2, Trumpet 1 & 2, Trombone, and Baritone Trombone. The score shows measures 244-249. Dynamics include *mf* and *ff*. There are first ending markings (1.), second ending markings (a2), and a marking 'a2 mute off'.

249

Timp.
Vib.
V. Slp.

Musical score for percussion. Timpani, Vibraphone, and Vuvuzela. The score shows measures 244-249. Dynamics include *f*.

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

Musical score for strings. Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows measures 244-249. Dynamics include *mf* and *ff*. There is a marking 'div.' for the Viola part.

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

254

264

sub. mp

p

Hr. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

254

Timp.

Vib.

V. Slp.

254

264

ff

Vln. I

Vln. II

Vla.

Vc.

Cb.

254

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

266 1. *f* *tr* *a2* 1. *ppp*

Detailed description: This system contains the staves for Flute 1/2, Oboe 1/2, and Clarinet 1. The Flute part begins at measure 266 with a first ending (1.) marked *f* and a trill (*tr*). It features a melodic line with various ornaments and a second ending (*a2*) starting at measure 270. The Oboe and Clarinet parts provide harmonic support with similar rhythmic patterns. The Clarinet part has a first ending (1.) and a *ppp* dynamic marking at the end of the system.

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

266 *mp*

Detailed description: This system contains the staves for Horn 1/2, Trumpet 1/2, Trombone, and Bass Trombone. The Horn and Trumpet parts are mostly silent. The Trombone part has a few notes in measure 270. The Bass Trombone part has a few notes in measure 270, marked *mp*.

Timp.
Vib.
V. Slp.

266

Detailed description: This system contains the staves for Timpani, Vibraphone, and Snare Drum. All three parts are silent throughout the system.

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

266 *mp* *pp* *mp* *mp* *pp* *mp* *mp*

Detailed description: This system contains the staves for Violin I, Violin II, Viola, and Cello. The Violin I and II parts have a rhythmic pattern of eighth notes, marked *mp*, *pp*, and *mp* in measures 270, 271, and 272 respectively. The Viola and Cello parts have a similar rhythmic pattern, marked *mp* in measures 270 and 271.

277

Fl. 1 2

p *mf* *pp* *f*

Ob. 2

mf *mp*

A Cl. 1

mf *mp* *f* *sub. p*

Bsn.

mp *f*

C. Bn.

Hn. 1 2

1. *mp* *f*

a2

Tpt. 1 2

Tbn.

f

B. Tbn.

f

281

Timp.

mf

Vib.

mf

V. Slp.

Vln. I

mf *mp* *f*

Vln. II

mf *sub. f*

Vla.

mf *sub. f*

Vc.

mf *sub. f*

Cb.

f

295 303

Fl. 1 2
ff mf ff p f

Ob. 1 2
ff mf f

A Cl. 1
ff mf ff p

Bsn.
ff mf f

C. Bn.
f

Hn. 1 2
ff mf mp p

Tpt. 1 2
ff mf

Tbn.
ff mf mp p

B. Tbn.
ff mf f

Timp.
f mp mf

Vib.
ff

V. Slp.

Vln. I
ff mf mp p f

Vln. II
ff mf mp p f

Vla.
ff mf mp p f

Vc.
ff mf mp p f

Cb.
ff mf mp p f

div.

a2

This page of the musical score for "Elfshot" covers measures 307 through 314. The score is arranged in a standard orchestral format with the following parts:

- Fl. 1/2:** Flute parts, starting with a measure rest at measure 307 and entering with a melodic line in measure 308.
- Ob. 1/2:** Oboe parts, playing a rhythmic pattern of eighth notes and quarter notes.
- A Cl. 1:** Alto Clarinet, playing a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic.
- Bsn.:** Bassoon, playing a rhythmic pattern of eighth notes.
- C. Bn.:** Contrabassoon, playing a rhythmic pattern of eighth notes.
- Hn. 1/2:** Horns, with measure rests throughout.
- Tpt. 1/2:** Trumpets, with measure rests throughout.
- Tbn.:** Trombones, with measure rests throughout.
- B. Tbn.:** Baritone Trombone, with measure rests throughout.
- Timp.:** Timpani, playing a rhythmic pattern of eighth notes.
- Vib.:** Vibraphone, with measure rests throughout.
- V. Slp.:** Violoncello, with measure rests throughout.
- Vln. I & II:** Violins, playing a melodic line with a rhythmic accompaniment.
- Vla.:** Viola, playing a rhythmic pattern of eighth notes.
- Vc.:** Violoncello, playing a rhythmic pattern of eighth notes.
- Cb.:** Contrabass, playing a rhythmic pattern of eighth notes.

Key musical features include:

- Measures 307-308: Measure rests for most instruments.
- Measures 308-314: Active musical entries for Flute, Oboe, Alto Clarinet, Bassoon, and Contrabassoon.
- Measures 308-314: Active musical entries for Violins I and II, Viola, Violoncello, and Contrabass.
- Measures 308-314: Measure rests for Horns, Trumpets, Trombones, Baritone Trombone, Timpani, and Vibraphone.
- Measures 308-314: Dynamic markings include *f* for the Alto Clarinet and various accents and slurs for the strings and woodwinds.

This page of the musical score, titled "Elfshot", contains measures 315 through 322. 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 dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in C 1, Bassoon, and Contrabassoon. The brass section includes Horns 1 & 2, Trumpets 1 & 2, Trombone, Baritone Trombone, and Tuba. The percussion section includes Timpani, Vibraphone, and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulation marks. A first ending bracket is present in the Clarinet in C 1 part at measure 322.

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

323

pp

ff

pp

ff

Hn. 1
Hn. 2
Tpt. 1/2
Tbn.
B. Tbn.

323

do not change fingering; allow pitch to bend gradually

f > *p* < *f* > *pp*

do not change fingering; allow pitch to bend gradually

f > *p* < *f* > *pp*

plunger mute

1. >

f > *p* < *f* > *pp*

mf

mp

Timp.
Vib.
V. Slp.

323

f

f

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

323

con sord.

p *pp* *p*

unis.

mp *ff* *p* *mp*

mp *ff* *p* *mp*

sub.

sub.

ff

334

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

334

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

334

Timp.

Vib.

V. Slp.

334

Vln. I

Vln. II

Vla.

Vc.

Cb.

344

353

Fl. 1 2

pp

mp > pp

pp

mp > pp

Ob. 2

pp

2.

A Cl. 1

2.

p

1.

mp

Bsn.

mf

C. Bn.

mf

Hn. 1 2

353

ppp

pp

muted off

Tpt. 1 2

mf

Tbn.

mf

B. Tbn.

mf

Timp.

353

Vib.

p

Mrb.

Marimba (deadstroke)

mp

V. Slp.

Vln. I

353

unis.

pp

ppp

Vln. II

div.

pp

ppp

Vla.

mp

mf

Vc.

mp

mf

ppp < pp

pizz.

Cb.

mf

358 $\bullet = \bullet$ (358)

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

pp *p* *p* *p*

sub. *pp* *p* *pp*

pp *pp*

1. *tr*

2.

358

Hn. 1/2

Tpt. 1/2

Tbn.

B. Tbn.

p

358 $\bullet = \bullet$ (358)

Timp.

Mrb.

V. Slp.

358 *senza sord.* *pp* *p* *tr* *tr* *tr*

Vln. I

senza sord. *pp* *p*

Vln. II

pp *pp* *pp* *p* *p*

Vla.

Vc.

Cb.

p

369

mf *p* *mf* *pp* *mp* *f*

mf *p* *mf* *pp* *mp* *f*

mp *mp*

mf *mf*

mf

mf *mf*

mf *f*

mp *mp*

mp *mf* *f* *f*

mp *mf* *mf* *f* *f*

mp *mf* *mp* *f* *f*

mf *mf* *mf* *f*

mf *mf* *pizz.* *mf* *pizz.* *mf*

mf

pizz. *mf*

376 *mf*

Fl. 1/2 *p* *f* *pp*

Ob. 1/2 *p* *f* *pp*

A Cl. 1

Bsn. *mf*

C. Bn. *mf*

Hn. 1/2 *fluttertongue* *p*

Tpt. 1/2 *mf* *fluttertongue* *p*

Tbn. *mf*

B. Tbn. *mf* *mp*

Timp. *mp*

Vib.

Mrb.

V. Slp.

Vln. I *mf* *mp* *unis.*

Vln. II *mf* *mp* *unis.*

Vla. *mf* *mp* *arco*

Vc. *mf* *mp* *arco*

Cb. *mf*

This page of the musical score for 'Elfshot' covers measures 379 to 408. 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/D minor) and the time signature changes from 4/4 to 2/4, then 3/8, and finally 7/8. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bassoon, and Contrabassoon. The brass section includes Horn 1 & 2, Trumpet 1 & 2, Trombone, and Bass Trombone. The percussion section includes Timpani, Vibraphone, and Maracas. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mf*, *mp*, and *pp*, along with performance instructions like *solo*, *tutti*, *div.*, and *sul pont.*. There are also markings for *arco* and *ord. tutti*. The music includes complex rhythmic patterns, triplets, and dynamic swells.

Musical score for Elfshot, page 46, measures 384-391. The score is for a full orchestra and includes various dynamic markings and articulations.

Instrumentation: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., Hn. 1/2, Tpt. 1/2, Tbn., B. Tbn., Timp., Mrb., Tamb., Vln. I, Vln. II, Vla., Vc., Cb.

Measure 384: Fl. 1/2, Ob. 1/2, A Cl. 1, and C. Bn. play a melody with dynamics *mp*, *pp*, and *mf*. Bsn., Hn. 1/2, Tbn., and Vc. play a rhythmic accompaniment with dynamics *mp* and *f*.

Measure 385: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 386: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 387: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 388: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 389: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 390: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 391: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 392: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 393: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 394: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 395: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 396: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 397: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 398: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 399: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Measure 400: Fl. 1/2, Ob. 1/2, A Cl. 1, Bsn., C. Bn., and Hn. 1/2 play with dynamics *f*. Tpt. 1/2, Tbn., and B. Tbn. are silent.

Fl. 1 2
388
f > p *mf* *pp*

Ob. 1 2
f > p *mf* *pp* *p*

A Cl. 1
f

Bsn.
f

C. Bn.
f

Hr. 1 2
388

Tpt. 1 2
f

Tbn.
f

B. Tbn.
f

Timp.
388 *f* (deadstroke)

Vib.
(player 2) *f*

Mrb.
f *mp*

Vln. I
388

Vln. II

Vla.
mp unis.

Vc.
f unis. *p*

Cb.
f

This page of the musical score for 'Elfshot' covers measures 391 to 403. The score is arranged in three systems, each containing five staves for different instruments.

- System 1 (Measures 391-403):**
 - Fl. 1 & 2:** Flutes 1 and 2. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 begins with a half note G^b (written as a whole note with a flat sign) and a half note F^b (written as a whole note with a flat sign), both marked *mf* > *p*.
 - Ob. 1 & 2:** Oboes 1 and 2. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 begins with a half note G^b and a half note F^b, marked *f* > *p*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.
 - A Cl. 1:** Alto Clarinet 1. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 is a whole rest.
 - Bsn.:** Bassoon. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 begins with a half note G^b and a half note F^b, marked *f*.
 - C. Bn.:** Contrabassoon. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 is a whole rest.
- System 2 (Measures 391-403):**
 - Hn. 1 & 2:** Horns 1 and 2. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 is a whole rest.
 - Tpt. 1 & 2:** Trumpets 1 and 2. Measure 391 is a half note G^b and a half note F^b, marked *f*. Measure 392 is a half note G^b and a half note F^b, marked *p*. Measure 393 is a half note G^b and a half note F^b, marked *f*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.
 - Tbn.:** Trombone. Measure 391 is a half note G^b and a half note F^b, marked *f*. Measure 392 is a half note G^b and a half note F^b, marked *p*. Measure 393 is a half note G^b and a half note F^b, marked *f*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.
 - B. Tbn.:** Baritone Trombone. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 is a whole rest.
- System 3 (Measures 391-403):**
 - Timp.:** Timpani. Measure 391 is a half note G^b and a half note F^b, marked *f*. Measure 392 is a half note G^b and a half note F^b, marked *p*. Measure 393 is a half note G^b and a half note F^b, marked *f*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.
 - Vib.:** Vibraphone. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 begins with a half note G^b and a half note F^b, marked *mf*.
 - Mrb.:** Mallets. Measure 391 is a continuous eighth-note pattern. Measure 392 is a continuous eighth-note pattern. Measure 393 is a continuous eighth-note pattern.
- System 4 (Measures 391-403):**
 - Vln. I & II:** Violins I and II. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 begins with a half note G^b and a half note F^b, marked *mf*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.
 - Vla.:** Viola. Measure 391 is a continuous eighth-note pattern. Measure 392 is a continuous eighth-note pattern. Measure 393 is a continuous eighth-note pattern.
 - Vc.:** Violoncello. Measure 391 is a whole rest. Measure 392 is a whole rest. Measure 393 begins with a half note G^b and a half note F^b, marked *f*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.
 - Cb.:** Contrabass. Measure 391 is a half note G^b and a half note F^b, marked *f*. Measure 392 is a half note G^b and a half note F^b, marked *p*. Measure 393 is a half note G^b and a half note F^b, marked *f*. A triplet of eighth notes G^b, A^b, B^b is marked *p*.

394

Fl. 1 2 *mf* > *pp* *mp* > 1.

Ob. 1 2 *mf* > *pp* *mp* *f* *mp* 1.

A Cl. 1 1. *mp* *f* *p* 1.

Bsn. *mp* > *f* *mp* >

C. Bn. *f*

Hn. 1 2

Tpt. 1 2 *p* *f*

Tbn. *f*

B. Tbn. *f*

394

Timp. *f*

Vib. *f*

Mrb. *mf*

Bongos *mp*
Low Bongo with mallet
(player 2)

Vln. I *mp* *div.* *f*

Vln. II *mp* *div.* *f* *unis.* *pp*

Vla. *div.* *mp* *pp*

Vc. *mp* *ord. pizz.* *sub. arco* *pp*

Cb. *mp* *f*

397

400

Fl. 1/2 *p*

Ob. 1/2 *mp*

A. Cl. 1 *mp*

Bsn. *f*

C. Bn. *f*

Hn. 1/2

Tpt. 1/2 *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

Mrb. *p* *mf*

Bongos Tambourine *p*

Vln. I *f*

Vln. II *f*

Vla. *p* *mf*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score for 'Elfshot' contains 18 staves. The top staff is for Flute 1 and 2, starting with a melody at measure 400 marked *p*. The Oboe 1 and 2 staff has rests until measure 408, then enters with a melody marked *mp*. The Clarinet 1 staff also has rests until measure 408, then enters with a melody marked *mp*. The Bassoon staff has rests until measure 408, then enters with a melody marked *f*. The Contrabass staff has rests until measure 408, then enters with a melody marked *f*. The Horn 1 and 2 staff has rests until measure 408. The Trumpet 1 and 2 staff has rests until measure 408, then enters with a melody marked *f*. The Trombone staff has rests until measure 408, then enters with a melody marked *f*. The Bass Trombone staff has rests until measure 408, then enters with a melody marked *f*. The Timpani staff has rests until measure 408, then enters with a melody marked *f*. The Maracas staff has rests until measure 408, then enters with a melody marked *p* and *mf*. The Bongos staff has rests until measure 408, then enters with a melody marked *p*. The Tambourine staff has rests until measure 408, then enters with a melody marked *p*. The Violin I staff has rests until measure 408, then enters with a melody marked *f*. The Violin II staff has rests until measure 408, then enters with a melody marked *f*. The Viola staff has rests until measure 408, then enters with a melody marked *p* and *mf*. The Violoncello staff has rests until measure 408, then enters with a melody marked *f*. The Contrabass staff has rests until measure 408, then enters with a melody marked *f*. The score includes various musical notations such as dynamics, articulation, and phrasing.

This page of the musical score, titled "Elfshot" and numbered 51, contains the staves for measures 404 through 406. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The music features a variety of rhythmic textures, including triplet patterns in the woodwinds and driving sixteenth-note figures in the strings. Dynamic markings such as *mp*, *f*, and *p* are used throughout to indicate volume. Performance directions like *div.* (divisi) and *unis.* (unison) are present, particularly in the string parts. The score includes a section change from 4/4 time to 5/4 time at the beginning of measure 405, and another change to 7/8 time at the start of measure 406. Measure numbers 404, 405, and 406 are clearly marked at the beginning of their respective systems.

This page of the musical score for 'Elfshot' contains measures 406 through 409. The score is arranged in a system of staves for various instruments. The time signature changes from 7/8 to 4/4, then to 2/4, and finally back to 7/8. The key signature is one sharp (F#).

Fl. 1 & 2: Flute 1 and 2 parts. Measure 406 is a whole rest. Measure 407 is a whole rest. Measure 408 is a whole rest. Measure 409 features a melodic line starting with a whole note, marked *mf* and *a2*.

Ob. 1 & 2: Oboe 1 and 2 parts. Both play a rhythmic pattern of eighth notes throughout the measures.

A Cl. 1: Alto Clarinet 1 part. Plays a rhythmic pattern of eighth notes throughout the measures.

Bsn. & C. Bn.: Bassoon and Contrabassoon parts. Both play a rhythmic pattern of eighth notes. The Bassoon part is marked *sub. f* in measures 406-408 and *mp* in measure 409. The Contrabassoon part is marked *sub. f* in measures 406-408 and *mp* in measure 409.

Hn. 1 & 2: Horn 1 and 2 parts. Both are whole rests throughout the measures.

Tpt. 1 & 2: Trumpet 1 and 2 parts. Both are whole rests throughout the measures.

Tbn. & B. Tbn.: Trombone and Baritone Trombone parts. Both are whole rests throughout the measures.

Timp. & Vib.: Timpani and Vibraphone parts. Both are whole rests throughout the measures.

Tamb.: Tambourine part. Whole rest throughout the measures.

Vln. I & II: Violin I and II parts. Both are whole rests throughout the measures.

Vla. & Vc.: Viola and Violoncello parts. Both play a rhythmic pattern of eighth notes. The Viola part is marked *sub. f* in measures 406-408 and *mp* in measure 409. The Violoncello part is marked *sub. f* in measures 406-408 and *mp* in measure 409.

Cb.: Contrabass part. Plays a rhythmic pattern of eighth notes. Marked *sub. f* in measures 406-408 and *mp* in measure 409.

(410)

410

Fl. 1 2
f > *p* < *f* *pp*

Ob. 1 2

A Cl. 1
f > *p* < *f* *pp*

Bsn.
f

C. Bn.

Hn. 1 2
f

Tpt. 1 2
a2 straight mute
mf

Tbn.
mf straight mute

B. Tbn.
mf

(410)

410

Timp.
f

Vib.
f

Tamb.
mp

Vln. I
div. f

Vln. II
div. f

Vla.
f

Vc.
f

Cb.
f

416

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

f

p

mf

The woodwind section consists of two staves for Flutes 1 & 2, two for Oboes 1 & 2, one for Alto Clarinet 1, one for Bassoon, and one for Contrabassoon. The music is in 2/4 time. Measures 416 and 417 show a change in dynamics from rest to *p*. Measure 418 is marked *f* and features complex, dense textures with many accidentals.

416

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

f

p

mf

a2

mute off

f

The brass section includes two staves for Horns 1 & 2, two for Trumpets 1 & 2, one for Tenor Trombone, and one for Baritone Trombone. In measure 416, Horns 1 & 2 play a rhythmic pattern marked *p*. In measure 417, they continue with *p*. In measure 418, all parts are marked *f*. The Tenor and Baritone Trombones are marked *f* with a "mute off" instruction.

416

Timp.

Vib.

Tamb.

pp

mf

f

pp

The percussion section includes one staff for Timpani, one for Vibraphone, and one for Tambourine. The Timpani part has a "+" above it in measure 416 and plays a rhythmic pattern that changes dynamics from *pp* to *mf* to *f*. The Vibraphone is silent. The Tambourine has a "+" above it and plays a simple rhythmic pattern, starting with *pp* and ending with *pp* after a *f* accent.

416

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

p

f

f

The string section includes two staves for Violins I & II, one for Viola, one for Violoncello, and one for Contrabass. Violins I and II play a rhythmic pattern, with the second violin part marked *unis.* in measure 417. Dynamics change from *p* in measure 416 to *f* in measure 418. The Viola and Cello/Contrabass parts have a similar rhythmic pattern, with the Cello/Contrabass marked *f* and *mf* in measure 418.

419

Fl. 1/2 *mf* *ff* *a2*

Ob. 1/2 *mf* *ff*

A Cl. 1 *mf* *fp* *ff*

Bsn. *mf* *ff*

C. Bn. *ff*

Hn. 1/2 *fp* *ff* *p* *ff*

Tpt. 1/2 *fp* *ff* *mp* *ff* *mp* *mute off*

Tbn. *fp* *ff* *p* *f* *ff*

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

Timp. *mf* *pp* *ff*

Vib. *f* *ff*

Tamb. *ff*

Toms (player 1) Tom-toms with mallets *ff*

Solo *b4* *ff*

Vln. I *fp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

421 *mp* *ff* *mp* (423)

Fl. 1/2

Ob. 1/2

A Cl. 1
sub.
p *ff* *p*

Bsn.
sub.
p *ff*

C. Bn.
ff

Hn. 1/2
mp *ff*

Tpt. 1/2
mp *ff*

Tbn.
ff

B. Tbn.
ff

421 (423)

Temp.
ff

Tamb.
ff

Toms
ff

Vln. I
tutti
sub. *mp* *ff*

Vln. II
sub. *mp* *ff*

Vla.
p *sub.* *ff*

Vc.
div. *p* *sub.* *ff* *unis.* *pizz.* *mp*

Cb.
ff *pizz.* *mp*

424

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

Timp.

Vib.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

pp

pp

3 soli

(player 1) motor off

427

Fl. 1
2

Ob. 1
2

A Cl. 1

Bsn.

C. Bn.

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

Timp.

Vib.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

pp

p

pp

mp

p

429

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

mf *mf* *p* *p*

429

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

mf *mf* *p*

429

Timp.

Vib.

Marimba

Mrb.

mf *mp*

(player 2) motor on high

429

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mp* *mf* *mf* *p* *pp* *pp* *pp* *pp* *pp*

tutti

3 soli

div.

arco

This page of the musical score for "Elfshot" contains measures 437 through 450. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in C 1, Bassoon, Contrabassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone, Baritone Trombone, Timpani, Vibraphone, Mridangam, Solo Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *mp*, *pp*, and *p*, along with performance markings like *motor off*, *unis.*, *tutti div.*, *div.*, and *solo*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The timpani and vibraphone have specific rhythmic roles, with the vibraphone marked *motor off* and *pp*.

457

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

Detailed description: This block contains the staves for Flute 1/2, Oboe 1/2, Clarinet in A 1, Bassoon, and Contrabassoon. The Flute and Oboe parts feature a dynamic shift from *pp* to *f* at measure 457. The Clarinet part has dynamics of *p*, *pp*, and *f*. The Bassoon and Contrabassoon parts are marked with *f*. A circled number 457 is placed above the Flute staff.

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

Detailed description: This block contains the staves for Horn 1/2, Trumpet 1/2, Trombone, and Baritone Trombone. The Horn part has dynamics of *p* and *f*, with an *a2* marking. The Trombone and Baritone Trombone parts have dynamics of *p* and *f*. A circled number 457 is placed above the Trombone staff.

Timp.
Vib.
Tamb.

Detailed description: This block contains the staves for Timpani, Vibraphone, and Tambourine. The Timpani part has dynamics of *pp*, *ppp*, and *mf*. The Vibraphone part has a dynamic of *f*. The Tambourine part has dynamics of *mp* and *ppp*. A circled number 457 is placed above the Timpani staff. Labels '(player 1)' and '(player 2) Tambourine' are present.

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

Detailed description: This block contains the staves for Solo Violin I, Solo Violin II, Viola, Solo Violoncello, and Contrabass. The Violin parts have a dynamic of *f*. The Viola part has a dynamic of *f* and includes the instruction 'solo' and 'gli altri'. The Violoncello part has dynamics of *mp*, *pp*, and *f*, with instructions 'change to' and 'sul pont.'. The Contrabass part has dynamics of *p*, *pp*, and *f*. A circled number 457 is placed above the Solo Violin I staff.

460

Fl. 1
2

Ob. 1
2

A Cl. 1

Bsn.

C. Bn.

460

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

460

Timp.

Vib.

Tamb.

460

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti* *div.* *unis.*

Vc. *tutti*

Cb.

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.
Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.
Timp.
Vib.
Tamb.
Vln. I
Vln. II
Vla.
Vc.
Cb.

470

ff, *mf*, *f*, *ff*, *mf*, *ff*, *mf*, *f*, *mp*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*

Large Triangle *l.v.*

div.

Detailed description: This page of a musical score for 'Elfshot' contains 17 staves. The instruments are Flute 1/2, Oboe 1/2, Alto Clarinet 1, Bassoon, Contrabassoon, Horn 1/2, Trumpet 1/2, Trombone, Baritone Trombone, Timpani, Vibraphone, Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score begins at measure 470. Dynamics include fortissimo (ff), mezzo-forte (mf), forte (f), and mezzo-piano (mp). Performance instructions include accents, slurs, and a 'Large Triangle' instruction with a *l.v.* (left hand) marking. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady accompaniment.

481

Fl. 1
2

Ob. 1
2

A Cl. 1

Bsn.

C. Bn.

mf *f* *mf* *f* *ff* *ff*

mf *f* *mf* *f* *ff* *ff*

mf *f* *mf* *f* *ff* *ff*

mf *f* *mf* *f* *ff* *ff*

mf *f* *mf* *f* *ff* *ff*

481

Hn. 1
2

Tpt. 1
2

Tbn.

B. Tbn.

mf *mf* *f* *ff* *ff*

mf *f* *ff* *ff*

f *ff*

f *ff*

481

Timp.

Vib.

Tri.

Marimba

pp *p* *mp* *mf* *mf* *f*

mp

mf *f* *ff* *ff*

481

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

div.

(non-div.)

pizz.

arco

mp *f* *ff* *f* *ff*

mf *f* *mp* *f* *ff* *f* *ff*

p *mf* *f* *mp* *f* *ff* *f* *ff*

p *mf* *f* *mp* *f* *ff* *f* *ff*

f *ff* *f* *ff*

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

Timp.
Mrb.
Tri.

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

Musical score for **Elfshot**, page 67, measures 504-506.

System 1:

- Fl. 1 & 2: mf (measures 504-505), mf (measure 506)
- Ob. 1 & 2: mp (measures 504-505), mp (measure 506)
- A Cl. 1: mp (measures 504-505), mf (measure 506)
- Bsn.: p (measures 504-505), mf (measure 506), p (end of measure 506)
- C. Bn.: (silence)

System 2:

- Hn. 1 & 2: p (measures 504-505), mf (measure 506), p (end of measure 506)
- Tpt. 1 & 2: mf (measures 504-505), p (end of measure 506)
- Tbn.: mf (measures 504-505), p (end of measure 506)
- B. Tbn.: mf (measures 504-505), p (end of measure 506)

System 3:

- Timp.: (silence)
- Glock.: (player 2) Glockenspiel, $hard\ beaters$, mp (measures 504-505), mp (measure 506)
- Vib.: p (measures 504-505), p (measure 506)
- Vln. I: *tutti*, mp (measures 504-505), pp (measure 505), mf (measures 506-507), p (end of measure 506)
- Vln. II: mp (measures 504-505), pp (measure 505), mf (measures 506-507), p (end of measure 506)
- Vla.: pp (measures 504-505), mp (measures 506-507)
- Vc.: mf (measures 504-505), $pizz.$, p (end of measure 506)
- Cb.: mf (measures 504-505), $pizz.$, p (end of measure 506)

509

Fl. 1 & 2

Ob. 1 & 2

A Cl. 1

Bsn.

C. Bn.

Hn. 1 & 2

Tpt. 1 & 2

Tbn.

B. Tbn.

510

Timp.

Glock.

Mrb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

509

510

p

mf

p

mf > *pp*

p

mf

p

mp

mf

p

mp

mp

mp

mp

mp

mf

Vibraphone
motor off

p

mp

p

p

3 soli

tutti unis.

ppp

p

p

arco

mp

p

mp

mf

513

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn.

C. Bn.

p *mp* < *fp* *f* *ppp*

mp < *fp* *f* *ppp*

mp < *f* *ppp*

513

Hn. 1 2

Tpt. 1 2

Tbn.

B. Tbn.

1. straight mute

pp < *mf* *pp*

513

Timp.

Glock.

Vib.

large cymbal on timpani
soft mallets

pp *mp* *pp*

513

Vln. I

Vln. II

Vla.

Vc.

Cb.

change to *mf* *ppp* sul pont.

change to *mf* *ppp* sul pont.

change to *mf* *ppp* sul pont.

mf *ppp*

516

Fl. 1/2

Ob. 1/2

A Cl. 1

Bsn.

C. Bn.

Hn. 1

Hn. 2

Tpt. 1/2

Tbn.

B. Tbn.

Timp.

Vib.

B.D.

Vln. I

Vln. II

Vla.

Solo

Vc.

Cb.

do not change fingering; allow pitch to bend gradually

mf > p < mp

pp

p < mp

p

< mf

mf

motor on high

(player 2)
Small Bass Drum
soft mallets

p

pp

p

pp

mp

(quasi gliss.)

pizz.

arco

mp

pp

mp

pizz.

mp

524

Fl. 1/2
Ob. 1/2
A Cl. 1
Bsn.
C. Bn.

Hn. 1/2
Tpt. 1/2
Tbn.
B. Tbn.

524

Timp.
Vib.
Bongos
B.D.

l.v. (remove cymbals)

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

Fl. 1 2
Ob. 1 2
A Cl. 1
Bsn.
C. Bn.

This section contains the staves for woodwind instruments. The Flute (Fl. 1 2) and Oboe (Ob. 1 2) parts consist of rapid sixteenth-note passages. The Clarinet (A Cl. 1) part includes a first ending bracket. The Bassoon (Bsn.) part has a *mf* dynamic marking and a triplet. The Contrabassoon (C. Bn.) part is mostly silent.

Hn. 1 2
Tpt. 1 2
Tbn.
B. Tbn.

This section contains the staves for brass instruments. The Horn (Hn. 1 2) part features dynamic markings of *p*, *f*, and *pp*, along with a plunger mute. The Trumpet (Tpt. 1 2) part includes a plunger mute and a *mp* dynamic. The Trombone (Tbn.) and Bass Trombone (B. Tbn.) parts have dynamic markings of *p*, *f*, and *pp*.

Timp.
Vib.
Bongos

This section contains the staves for percussion instruments. The Timpani (Timp.) part is silent. The Vibraphone (Vib.) part has a *mf* dynamic marking. The Bongos part features a rhythmic pattern with a triplet.

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

This section contains the staves for string instruments. The Violin I (Vln. I) and Violin II (Vln. II) parts include a *div.* (divisi) marking and a *p* dynamic. The Viola (Vla.) part is silent. The Violoncello (Vc.) and Contrabass (Cb.) parts have a *p* dynamic marking and triplet markings.

530

Fl. 1 2 *f*

Ob. 1 2 *f*

A Cl. 1 *f*

Bsn. *f* *p* *f*

C. Bn.

Hn. 1 2 *p*

Tpt. 1 2 *f*

Tbn. *f* *pp*

B. Tbn. *f* *pp*

Timp. *f* *ord. (deadstroke)*

Vib. *f*

Bongos *f*

Vln. I *f* *mf* *pp* *unis.*

Vln. II *f* *mf* *pp*

Vla. *f* *mf* *pp* *div.* *unis.* *(snap pizz.)*

Vc. *f* *(snap pizz.)*

Cb. *f*

533

Fl. 1

Ob. 2

A Cl. 1

Bsn.

C. Bn.

533

Hn. 1

Tpt. 1

Tbn.

B. Tbn.

533

Timp.

Vib.

Bongos

533

Vln. I

Vln. II

Vla.

Vc.

Cb.

565

Fl. 1 *f* *mf* *ff*

Picc. *f* *p*

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

A. Cl. 1 *f* *p* *ff*

Bsn. *mp* *f* *mp* *f* *ff*

C. Bn. *ff*

Hn. 1/2 *f* *p*

Tpt. 1/2 *ff*

Tbn. *f* *mp* *f* *ff*

B. Tbn. *f* *mp* *f* *ff*

565

Timp. *p* *mf* *f*

Vib.

Tamb. *p*

Vln. I *f* *p < mf* *p* *mf* *unis.*

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

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

Vc. *f* *mp* *f* *ff*

Cb. *f* *mp* *f* *ff*

568

570

Fl. 1 *mp* *ff* *mf* *ff* *mf*

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

Ob. 1/2 *mp* *ff* *mp* *ff* *mf* *f*

A Cl. 1 *mp* *ff* *ff* *mf* *f*

Bsn. *f* *ff* *mf*

C. Bn. *ff* *f* *mf*

Hr. 1/2 *ff* *mp*

Tpt. 1/2 *f* *mp*

Tbn. *f* *ff* *mf*

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

Timp. *mf* *f* *mp*

Vib. *f*

Tamb. *ff* *ff* *p*

Vln. I *ff* *unis.* *(non-div.)* *div.* *mf* *ff* *unis.* *div.*

Vln. II *ff* *unis.* *(non-div.)* *div.* *mf* *ff* *mf*

Vla. *ff* *div.* *unis.* *div. a 3* *mf* *ff* *ff* *div. a 3* *mp*

Vc. *f* *ff* *mf*

Cb. *f* *ff* *mf*

plunger mute

1.

579

Fl. 1 *f* *ff*

Picc. *ff*

Ob. 1/2 *p* *f* *ff* a2

A Cl. 1 *f* *ff* 3 3 3

Bsn. *f* *ff* 3 3 3

C. Bn. *ff* *f* *ff* 3 3 3

Hn. 1/2 *ff* *p* *mute off ff*

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

Tbn. *f* *mf* *ff* 3 3 3

B. Tbn. *f* *mf* *ff* 3 3 3

579

Timp. *mf* *p* *f*

Vib. *pp*

Tamb. Large Sus. Cymbal *pp* *L.v.*

Bongos *f*

579

Vln. I *f* *ff* *div. a 2*

Vln. II *f* *ff* *div. a 3* *div. a 2*

Vla. *f* *ff* *unis.* 3 3 3

Vc. *f* *mf* *ff* 3 3 3

Cb. *f* *mf* *ff* 3 3 3

580

581

Fl. 1

Picc.

Ob. 2

A Cl. 1

Bsn.

C. Bn.

Hn. 2

Tpt. 2

Tbn.

B. Tbn.

Timp.

Vib.

Bongos

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff > p ff p ff
 ff
 f ff
 a2
 ff
 f
 ff
 ff
 f
 ff
 p
 f
 ff
 p
 ff
 f
 ff
 p
 ff
 mf
 f
 ff
 ff
 ff
 ff
 ff
 ff
 ff

This musical score is for the piece "Elfshot" and covers measures 583 to 600. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1:** Flute 1, starting with a melodic line in measure 583, marked *f*.
- Picc.:** Piccolo, playing a rhythmic accompaniment, marked *ff*.
- Ob. 1/2:** Oboe 1 and 2, playing a rhythmic accompaniment, marked *f*.
- A Cl. 1:** Alto Clarinet 1, playing a melodic line with triplets, marked *ff*, *p*, and *ff*.
- Bsn.:** Bassoon, playing a rhythmic accompaniment with triplets, marked *mp*.
- C. Bn.:** Contrabassoon, playing a rhythmic accompaniment with triplets, marked *f*.
- Hn. 1/2:** Horn 1 and 2, playing a rhythmic accompaniment, marked *ff*.
- Tpt. 1/2:** Trumpet 1 and 2, playing a rhythmic accompaniment with triplets, marked *mf*.
- Tbn.:** Trombone, playing a rhythmic accompaniment with triplets, marked *mp*.
- B. Tbn.:** Baritone Trombone, playing a rhythmic accompaniment with triplets, marked *mp*.
- Timp.:** Timpani, playing a rhythmic accompaniment, marked *p* and *mf*.
- Vib.:** Vibraphone, playing a rhythmic accompaniment, marked *mf*.
- Bongos:** Bongos, playing a rhythmic accompaniment, marked *mf*.
- Vln. I & II:** Violin I and II, playing a melodic line, marked *f* and *unis.*
- Vla.:** Viola, playing a melodic line, marked *ff*, *p*, and *f*. Includes the instruction "change to sul pont.".
- Vc.:** Violoncello, playing a rhythmic accompaniment with triplets, marked *f*.
- Cb.:** Double Bass, playing a rhythmic accompaniment with triplets, marked *f*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *p* (piano). The piece concludes with a final chord in measure 600.

589

Fl. 1 *ff*

Picc. *p ff*

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

A. Cl. 1 *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. 1/2 *p mf*

Tpt. 1/2 *ff*

Tbn. *ff p mf*

B. Tbn. *ff p mf*

591

Timp. *f mp f mp f mf*

Vib. *ff*

Bongos *f p*

Vln. I *ff div. unis. f*

Vln. II *ff f*

Vla. *ff p f*

Vc. *ff div. f*

Cb. *ff f*

Fl. 1
595

Picc.
ff

**Ob. 1
2**
ff

A Cl. 1
mf *ff*

Bsn.
mf *sub. ff*

C. Bn.
mf *ff*

**Hn. 1
2**
595
ff

**Tpt. 1
2**
ff

Tbn.
ff

B. Tbn.
ff

Timp.
595
mp *ff* *f*

Bongos
f

V. Slp.
595
(player 1) *Vibraslap*
l.v.
ff

Vln. I
595
mf *sub. ff* *div.*

Vln. II
unis. *mf* *sub. ff* *div.*

Vla.
mf *sub. ff* *div.*

Vc.
mf *sub. ff* *div.*

Cb.
mf *ff*

This page of the musical score for "Elfshot" contains measures 599 through 602. The score is written for a full orchestra and includes the following parts:

- Fl. 1:** Flute 1, measures 599-602, *fff*.
- Picc.:** Piccolo, measures 599-602, *fff*.
- Ob. 1 & 2:** Oboe 1 and 2, measures 599-602, *fff*.
- A. Cl. 1:** Alto Clarinet 1, measures 599-602, *fff*.
- Bsn.:** Bassoon, measures 599-602, *fff*.
- C. Bn.:** Contrabassoon, measures 599-602, *fff*.
- Hn. 1 & 2:** Horns 1 and 2, measures 599-602, *fff*.
- Tpt. 1 & 2:** Trumpets 1 and 2, measures 599-602, *fff*.
- Tbn.:** Trombone, measures 599-602, *fff*.
- B. Tbn.:** Bass Trombone, measures 599-602, *fff*.
- Timp.:** Timpani, measures 599-602, *ff*.
- Bongos:** Bongos, measures 599-602, *fff*.
- V. Slp.:** Violin Slap, measures 599-602, *fff*, with *l.v.* marking.
- Vln. I & II:** Violins I and II, measures 599-602, *fff*.
- Vla.:** Viola, measures 599-602, *fff*.
- Vc.:** Violoncello, measures 599-602, *fff*, with *unis.* marking.
- Cb.:** Double Bass, measures 599-602, *fff*.

The score features a variety of musical notations including accents, slurs, and triplets. The dynamic marking *fff* (fortissimo) is consistently used across most parts, while the timpani part uses *ff* (fortissimo) and the violin slap part uses *fff* with a *l.v.* (lento vivace) marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.