

Score

## November the Sixth

D.J.WOLF

Assez Lent ( $\text{♩} = 66-66$ )

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in C

Horn in F

Trombone

Contrabass

Note: The intonation should be optimized so that the pitches are close to the tones of a harmonic series on D.

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Musical score for orchestra and choir, page 2, section November the Sixth. The score consists of eight staves:

- Fl.**: Flute part, mostly rests. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- Ob.**: Oboe part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- B♭ Cl.**: Bassoon part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- Bsn.**: Bassoon part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- C Tpt.**: Cornet part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- Hn.**: Horn part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- Tbn.**: Trombone part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.
- Cb.**: Cello part. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest.

Measure 11: Dynamics: *mf*, *f*, *mp*, *ff*, *ffff*. Measure 12: Dynamics: *fff*, *3:2*. Measure 13: Dynamics: *fl.*, *fff*, *3:2*. Measure 14: Dynamics: *ppp*. Measure 15: Dynamics: *sfff*, *sff*, *sff*.

Fl. 13 *p* — 3:2 —

Ob. *mp ff sfff*

B♭ Cl. *fl. sf ffff sfff*

Bsn. *mp sf sfff p ppp*

C Tpt. *mp sf sfff fl.*

Hn. *p — 3:2 — sf sfff mfp + + + sfp sfp sfp*

Tbn. *ff sfff*

Cl. *ff sfff*

## Lourd et Sauvage ( $\text{♩} = 56$ )

Tempo I ( $\text{♩} = 66-66$ )

*très scandé*

Fl.      ff subito mp ————— ff      mf < ff f > ff f ————— ff      *rall.*       $\overbrace{\quad \quad}$   
           f subito p ————— ff      mf > > >      tres déclamé       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$   
           f subito p ————— ff      mf > > >      ff       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       f      sff > sff ————— ff  
           f p subito ————— ff      f > > >       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       fff

Ob.      f subito p ————— ff      mf > > >      tres déclamé       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       f sf ————— ff       $\overbrace{\quad \quad}$   
           f subito p ————— ff      mf > > >      ff       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       f      sff > sff ————— ff

B♭ Cl.      f subito p ————— ff      mf > > >      ff       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       f      sff > sff ————— ff

Bsn.      f p subito ————— ff      f > > >       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       fff

C Tpt.      f ————— sfff > fff       $\overbrace{\quad \quad}$       mp ————— f morendo      pp

Hn.      f p subito ————— ff      p > > > >      ff       $\overbrace{\quad \quad}$       mf ————— ff       $\overbrace{\quad \quad}$

Tbn.      mf subito p ————— sf      p > > > >       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       sf ————— sf       $\overbrace{\quad \quad}$

Cl.      sf ————— sfff ffff —————       $\overbrace{\quad \quad}$        $\overbrace{\quad \quad}$       sff > sff —————

*rallentando molto*

**Tempo I** ( $\bullet = 66-66$ ) dans le sentiment du début (un peu angoissé)