

**SVEND HVIDTFELT NIELSEN**

**SYMPHONY No. 3**

**"FROM WHERE YOU FALL NO MORE"**

**2010**

# **For Symphony Orchestra:**

**3 fl.(picc./alto)**

**3 ob.**

**3 cl. (cl.basso)**

**3 bsn. (cbsn)**

**4 hn.**

**3 tpts (Bb, F)**

**2tbn.**

**1bass.tbn.**

**1tb.**

**Timp.**

**2perc.**

**Pno.**

**Strings**

This is more or less the first half of the symphony, which is in one movement and planned to last about 20 minutes.  
It will (hopefully) be finished during August.

Svend Hvidtfelt Nielsen

# From where you fall no more....

Svend Hvidfelt Nielsen  
22/12/09  
22/1/10

Sinister (but transparent)

♩ = ca. 80

Flute 1

Flute 2

Piccolo 3

Oboe N1

Oboe N 2,3

Clarinet in B♭ N

Bass Clarinet in B♭

Bassoon a2

Contrabassoon

Horn in F H

Trumpets in B♭ 1. H (a3)

Trombones (b) (2)

Bass Trombone

Tuba

Timpani 25", 28"

Percussion [Bass Drum] [Tam-tam] l.v. To T. D.

Piano p 12 molto marcato

Violin I non div. change bow ad lib. H

Violin II non div. change bow ad lib. H

Viola change bow ad lib. H

Violoncello

Double Bass ff (Basses without C-string play only upper C)

Detailed description of the musical score: This is a page of a musical score for a symphony. It features 25 staves, each representing a different instrument or section. The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics (pp, ff, f, p), articulation (accents, slurs), and performance instructions (e.g., 'change bow ad lib.', 'To T. D.', 'molto marcato'). The woodwind section includes Flute 1 and 2, Piccolo 3, Oboe (N1, N 2,3), Clarinet in B♭, Bass Clarinet in B♭, Bassoon (a2), and Contrabassoon. The brass section includes Horn in F, Trumpets in B♭ (1. H, (a3)), Trombones ((b) (2)), Bass Trombone, and Tuba. The percussion section includes Timpani (25", 28"), Bass Drum, and Tam-tam. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The piano part is also present. The overall mood is 'Sinister (but transparent)' with a tempo of approximately 80 beats per minute.

This page of a musical score, numbered 5, contains the following instruments and parts:

- Flutes (Fl.):** Two staves, featuring complex rhythmic patterns with triplets and sixteenth notes, marked with *N* and *f*.
- Piccolo (Picc.):** One staff, mirroring the flute parts with *f* dynamics.
- Clarinet (Cl.):** One staff, playing a sustained note with a *p* dynamic.
- Bassoon (Bsn.):** One staff, playing a rhythmic pattern with *f* dynamics.
- Trombone (Tbn.):** One staff, playing a rhythmic pattern with *f* dynamics.
- Trumpet (Tpts.):** One staff, playing a rhythmic pattern with *f* dynamics.
- Horn (Hns.):** Two staves, playing sustained notes with *f* dynamics.
- Tuba (Tba.):** One staff, playing a sustained note with *pp* and *ff* dynamics.
- Timpani (Timp.):** One staff, playing a rhythmic pattern with *pp* and *ff* dynamics.
- Percussion (Pno.):** Two staves, playing a rhythmic pattern with *f* dynamics.
- Violin I (Vln. I):** One staff, playing a complex rhythmic pattern with *ff* dynamics and *(div. ad lib.)* markings.
- Violin II (Vln. II):** One staff, playing a complex rhythmic pattern with *ff* dynamics and *(div. ad lib.)* markings.
- Viola (Vla.):** One staff, playing a complex rhythmic pattern with *ff* dynamics and *(div. ad lib.)* markings.
- Violoncello (Vc.):** One staff, playing a rhythmic pattern with *f* dynamics.
- Double Bass (Db.):** One staff, playing a rhythmic pattern with *f* dynamics.

The score includes various musical notations such as *N* (accents), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), and *(div. ad lib.)* (divisive ad libitum). It also features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *mf* (mezzo-forte) at the end of the page.

9 **1**

Ob. *f cantante*

Ob. *f cantante*

Cl. *f*

B. Cl. *H*

Bsn. *1.* *a2*

Cbsn. *H*

Tpts. *mf* *H* *1.* *2.* *3.*

Tbns. *mf* *H*

Timp. *mf* *3* *3* *sf* *f*

B. D. *mf* *f*

Pno. *f*

Vln. I *H* *3ff*

Vln. II *H* *3ff*

Vla. *H* *3ff*

Vc. *p*

Db. *p*

14

Cl. *mf*

Hns. *H* *mf*

Tpts. *a3* *mf*

Tbns. *H* *b*

Timp. *mf* *3*

B. D. *mf*

Pno. *mf*

Vln. I *p*

Vln. II *p*

Vla. *> p*

Vc. *mf*

Db. *mf*

2

19

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Tpts.

Tbns.

Timp.

B. D.

Pno.

2

Vln. I

Vln. II

Vla.

Vc.

Db.





30

Fl. *f* 3 6 5

Fl. *f* 5 5

Picc. *f*

Ob. 1., 2. *f cantante*

Cl. *mf* 7 6 *f*

Vln. I *mf* sul D sul G

Vln. II *mf* sul pont. estremo *f* sul A sul D sul G

Vla. *mf* sul pont. estremo *f* sul D sul D

Vc. *p*

Db. *p*

4

5

FL.   
 Picc.   
 Ob.   
 Cl.   
 B. Cl.   
 Bsn.   
 Cbsn.   
 B. Tbn.   
 Tba.   
 Timp.   
 T. D.   
 Pno.

4

5 sul G sempre  
arrow= "moving gradually to"

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.

6

42

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Tpts.

Tbns.

Tba.

Timp.

T. D.

Pno.

6

Vln. I

Vln. II

Vla.

Vc.

Db.

square notes under a thick line indicates extreme bowpressure on the strings producing a scratching noise



56

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

Bsn.

Cbsn.

Mar. *mf*

Pno. *meno ff* *f* *mf*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*

H

61

Ob. *mf molto espressivo*

Cl. *p* *f* *ff*

B. Cl. *f* *ff*

Bsn.

Cbsn.

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

Tba. *p* *mf* *ff* *f*

Timp.

Mar. *ff* *p*

Pno. *ff* *p*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*

H 1.2

To B. D.

Tam-tam

67

Fl. *p* 3 6 5 5 5 5 5 5

Fl. *p* 5 5 5 5 5 5 5

Picc. *p* 3 3 3 3 3 3 3 3

Ob.

Cl. *mf*

B. Cl. *mf*

Bsn. *mp*

Tpts.

Tbns. 1. *mp*

B. Tbn. *mf* *p* *pp*

Tba. *mf* *p* *pp* *pp*

Timp. *secco*

B. D. *To T. D.* *secco* *ff* *pp* *p* *Sizzle-Cymbal*

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc. *H* *mf sempre, cantabile*

Db. *p*



11

86

Cbsn.

Trumpet in F 1.

Tpts.

T. D.

Pno.

Vln. II

Vla.

Vc.

*pp*

*mp*

*pp sub.*

*mp*

*p molto dolce*

*p*

11



95

Cbsn.

F Tpt.

T. D.

Pno.

Vln. II

Vla.

*pp*

*mp*

*p*

11



105

12

Bsn.

Cbsn.

F Tpt.

Tbns.

B. Tbn.

Tba.

To B. D.

T. D.

Pno.

12

Vla.

Db.

*mp*

*p*

*pp*

*pp cant.*

*p*

*p*

(5-string bass(es) only)  
arco





130

Bsn. *p*

Cbsn. *p*

F Tpt. *p*

Tbns. *p*

B. Tbn. *pp*

Tba. *pp* *p espressivo*

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

T. D. To B. D.

Pno.

Vla. *p cant.*

Vc. *tutti*

Db.

15

140

Fl. *pp* *p* *f*

Fl. *p*

Fl. *p*

Bsn. *mf* *mp*

Cbsn. *f* *mf* *mp*

H. *p cantabile*

Hns. *p cantabile*

F Tpt. *mf*

Tbns. *mf*

B. Tbn. *mf*

Tba. *mf*

Pno.

15

Vla. *poco espr.* *div.* *3*

Vc.

Db.

16

149

Fl. *mf*

Fl. *mf*

Fl. *mf*

Cl. *pp molto dolce, cantande*

Bsn.

Cbsn.

Hns.

*p*

Quasi  $\frac{6}{8}$  H

16

Vla. *p*

Vc.

Db.



155

Fl. *p*

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

Fl. *mf* *p* *pp* (softer than fl.1,2) *pp*

Cl. *mf*

Bsn. *pp*

Cbsn. *pp* To Bsn.

Timp.

T. D. Bass Drum *p*

Vla. *p*

Vc.

Db.

17

FL. *mf* *p* *f* *p*

FL. *mf* *p* *f* *p*

FL. *mf* *p* *f* *p subito*

Cl. *p* *cant.*

B. D. To Mar. Marimba *pp*

Vla. *p*

Vc. *pizz.*

Db. *pizz.*

165

17

FL. *mp* *f* *mf* *mf sub.*

FL. *mp* *mf* *mf sub.*

FL. *p* *(p)*

Cl. *mp* *f* *mp*

Mar. *p* *mf*

Pno. *p*

Vla. *p*

Vc. *(dolce)*

Db. *(dolce)*

18

170

FL. *mf* *p* *mp*

FL. *p* *mp*

FL. *mp sub.*

Cl. *p*

Hns. *pp* *p*

Mar. *pp* *p*

Pno.

Vla. *p*

Vc.

Db.

174

Fl. 1, Fl. 2, Fl. 3, Cl., Hns., Mar., Pno.

178

Fl. 1, Fl. 2, Fl. 3, Cl., Hns., Mar., Pno.

19

Vc., Db.

183

Fl. 1, Fl. 2, Fl. 3, Cl., B. Cl., Bsn., Mar., Pno., Vla., Vc., Db.

20

191

Fl. *p*

Alto Flute  
(if no Alto Flute is available this passage in Fl. 3 is simply left out)

Ob. *p*

Cl.

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

Bsn. *mf* *mp* *p* *mp*

Hns. *pp*

Mar. *mf*

Pno.

20

Vla. *mp*

Vc. *mf*

Db. *mf*



195

Fl. *f* *mf* *mp*

Fl.

A. Fl.

Ob. *f* *mf* *mp*

B. Cl. *f* *mf* *mp*

Bsn. *mf* *mp*

Hns. *p cant.*

Mar. *mf*

Pno.

Vla. *mp*

Vc. *mf*

Db. *mf*