

Gwyneth Walker

Earth and Sky

a triple concerto for Violin, Viola, Cello
and Orchestra (or Piano)
and Readers

Open Land – grandeur and peace

Rivers – rushing water, still water

Unexpected Moments – the quirks of nature

One Land, One People – reverence for the earth

Earth and Sky: a description

Earth and Sky, a triple concerto for Violin, Viola, Cello and Chamber Orchestra, has been commissioned by the string trio ensemble, *Musical Harmonia* (Joan Griffing, Violin; Diane Phoenix-Neal, Viola; Beth Vanderborgh, Cello). These musicians have performed together for many years. Truly, they display a “Oneness” and a “Harmony” in their playing.

Shared values of Reverence for the Earth and Respect for All People are central to *Musica Harmonia*. Therefore, this new concerto speaks with a similar message.

Earth and Sky incorporates readings of the words of great Native Americans, such as Chief Seattle (1786-1866, Suquamish Tribe) and Chief Joseph (1840-1904, Nez Perce Tribe). [The composer, a New Englander, has also included some words of New England naturalist, Henry David Thoreau, whose sentiments are closely aligned with the Native American writings.] These writings speak of love of land, and a desire for peace. Each of the readings is followed by musical commentary by the orchestra and soloists.

The concerto comprises four movements: **Open Land** – grandeur and peace; **Rivers** – rushing water, still water; **Unexpected Moments** – quirks of nature; **One Land, One People** – reverence for the earth

Total duration is 20 minutes (which includes the readings). Visual projections of photographs or paintings of landscape may be included during the performance.

Brief program notes:

Open Land speaks of the breadth and beauty of the landscape. The movement begins with a low *tremolo* in the accompaniment, and ends with high chords and patterns. Harmonies are often sparse and open, favoring 4ths and 5ths over 3rds. A gentle theme marked *love of the land* is introduced by the string soloists. This theme is eventually adopted by the orchestra. Against the theme is heard a counter-motive of *scampering* clusters rising and falling, inspired by the reading: *Take only memories, leave nothing but footprints.*

Rivers is music of kindness, following the reading: *You must give to the rivers the kindness that you would give to any brother.* Accompaniment chords are rolled gently, as a caress. A shimmering *ostinato* pattern provides the background for the theme marked *as water*

flowing. Arpeggios establish fluid motion. In contrast, a middle section reflects *still water*. All waters converge for the ending.

The natural world can be as rough as it is beautiful. **Unexpected moments** startle the observer with off-beat entrances and gritty sounds. *Hopping creatures* bounce joyfully across the landscape, and then vanish. Friction and discord are part of everyday life.

One People, One Land presents a message of unity. The opening theme (with rhythm to reflect the speaking of the phrase *We are One People*) is played in unison by the soloists. The music then modulates to the key of C Major, where the *Open Land* theme of the first movement returns. These two themes (*People...Land*) alternate and intertwine. The ending, with rhythmic theme and ascending scales, is lively and celebratory.

Earth and Sky

music inspired by the Western American landscape, and
Native American writings of Peace and Reverence for the Earth

a Triple Concerto for Violin, Viola and Violoncello soli
and chamber orchestra
composed by Gwyneth Walker

duration @ 20 minutes

Incorporating the writings of:

Chief Seattle (1786-1866), chief of the Suquamish Tribe (WA State)

Chief Joseph (1840-1904), chief of the Nez Perce Tribe (Oregon)

with sympathetic responses of

Henry David Thoreau (1817-1862), New England Naturalist

Open Land – grandeur and peace

Rivers – rushing water, still water

Unexpected Moments – the quirks of nature

One Land, One People – reverence for the earth

1. Open Land – grandeur and peace

Chief Seattle:

Will you teach your children what we have taught our children? That the earth is our mother? What befalls the earth befalls all the sons of the earth. This we know: the earth does not belong to man, man belongs to the earth. Take only memories, leave nothing but footprints.

Chief Joseph:

The Earth was created by the assistance of the sun, and it should be left as it was. The country was made without lines of demarcation, and it is no man's business to divide it.

H. D. Thoreau:

Enjoy the land...but own it not.

2. Rivers – rushing waters, still water

Chief Seattle:

All things are connected, like the blood that runs in your family. The water's murmur is the voice of my father's father. The rivers are our brothers. They quench our thirst. They carry our canoes, and feed our children. You must give to the rivers the kindness that you would give to any brother.

Chief Joseph:

My father sent for me. I saw that he was dying. I took his hand in mine. He said: "My son, my body is returning to my mother earth, and my spirit is going very soon to see the Great Spirit Chief. When I am gone, think of your country. This country holds your father's body." I pressed my father's hand and told him I would protect his grave with my life. My father smiled and passed away to the spirit-land.

I buried him in that beautiful valley of winding waters. I love that land more than all the rest of the world.

H.D. Thoreau:

I want to go soon and live away by the pond, where I shall hear only the wind whispering among the reeds. It will be enough if I shall leave myself behind. I seek acquaintance with nature – to know her moods and her manners. I wish to know an entire heaven and an entire earth.

3. Unexpected moments – the quirks of nature

Chief Seattle:

Every part of the earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every clear and humming insect is holy in the memory and experience of my people. The perfumed flowers are our sisters, the deer, the horse, the great eagle, these are family.

H.D. Thoreau:

You must love the crust of the earth on which you dwell – the crust, the soil, the barren rock, the harshness and meanness of Nature – that you will love this earth in its completeness. Else you will live in vain.

4. One People, One Land – reverence for the earth

Chief Seattle:

We are all children of the Great Spirit, we all belong to Mother Earth. So that they will respect the earth, tell your children that the earth is rich with the lives of our kin. The earth is our Mother. Whatever befalls the earth befalls the sons of the earth.

Chief Joseph:

Whenever the white man treats the Indian as they treat each other, then we will have no more wars. We shall all be alike – brothers of one father and one mother, with one sky above us and one country around us, and one government for all. Then the Great Spirit Chief who rules above will smile upon this land, and send rain to wash away the scars of battle from the face of the earth.

Chief Seattle, Chief Joseph and Thoreau:

We are One People. We share One Land.

Earth and Sky

for Violin, Viola, Violoncello and Chamber Orchestra (or Piano)
with Readers

Gwyneth Walker

1. Open Land

Introduction ("openness") **With slight energy** ♩ = 132

Piano

ca. 8" *poco* *p*

with much pedal throughout

5 *cresc. poco a poco*

10 *mf* *f*

15 *mf*

19 *dim. poco a poco* *p* *ca. 8"*

8vb *8vb* *8vb* *8vb*

ped.

(22a)

N
 CHIEF SEATTLE: *(begin after piano tremolo stops)*
 Will you teach your children what we have taught our children?
 That the earth is our mother? What befalls the earth befalls all
 the sons of the earth. This we know: the earth does not belong
 to man, man belongs to the earth. Take only the memories,
 leave nothing but footprints.

[tap piano ledge from *high* (R) to *low* (L) to suggest footprints on the land]

p ad lib.

(Ped.)

(24a)

N
 24
 CHIEF JOSEPH:
 The earth was created by the assistance of the sun, and it should be left as it was.

(Same tempo ♩ = 132)

[begin reading]

f *8va*

p *pp* *barely audible*

8vb
(Ped.)

25

N
 The country was made without lines of demarcation, and it is no man's business to divide it.

(25a)

[to suggest open land without fences]

p *slow, gradual gliss.*

(Ped.)

(Ped.)

26

N
 (the sky) rapidly, unmeasured
 HENRY DAVID THOREAU:
 Enjoy the land. . . but own it not.

[ca. 5"]

(p) *fade out*

(Ped.)

A Moderate tempo ♩ = 120

"love of the land"

27

Vln. *mf cantabile*

Vla. *mf cantabile*

A Moderate tempo ♩ = 120

rapidly, unmeasured (as before)



p

(Ped.)

33

Vla. *p*

Vlc. *mf cantabile*

"love of the land"

p

mf

(Ped.)

37

Vla.

Vlc.

mf

with pedal

This musical score page contains measures 41 through 50. It is arranged in four systems. The first system (measures 41-43) features a Violin part with a melodic line starting at measure 41, marked *mf*. The Viola and Cello parts have rests in measure 41, with the Cello part beginning in measure 42. The second system (measures 44-46) shows the Violin part continuing its melodic line. The Viola and Cello parts have rests in measure 44, with the Cello part beginning in measure 45. The third system (measures 47-49) features the Violin part with a melodic line. The Viola and Cello parts have rests in measure 47, with the Cello part beginning in measure 48. The fourth system (measures 50) shows the Violin part with a melodic line. The Viola and Cello parts have rests in measure 50. The score includes various musical notations such as slurs, accents, and dynamic markings. Section markers B and C are present at the beginning of measures 41 and 47, respectively. The Cello part includes a 'Ped.' marking under measures 41-43, 45-46, and 48-49.

50

Vln.
Vla.
Vlc.

54

Vln.
Vla.
Vlc.

59 **D**

Vln.
Vla.
Vlc.

with slight pedal

63 "footprints"

Vln. *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

67 [E]

Vln. *f*

Vla. *f*

Vlc. *f*

[E] *f cantabile*

3 3 3 3

Red. Red. Red. Red.

71

Vln. *f*

Vla. *f*

Vlc. *f*

f cantabile

3 3 3 3

Red. Red. Red. Red.

75 **F** *on the string*

Vln. *(f)*

Vla. *on the string*

Vlc. *p* *f* *p*

79

Vln.

Vla.

Vlc. *f* *on the string*

83 *rit.* **G** *Slower, more freely* ♩ = 100 *rolled pizz.*

Vln. *p*

Vla. *p* *rolled pizz.*

Vlc. *p* *rolled pizz.*

rit. **G** *Slower, more freely* ♩ = 100 *"the broad expanse of land"*

mf 6

rapidly, blurred, unmeasured

87

Ped. _____ with pedal

H *accel. poco a poco (to I)*

91

p

94 (*accel.*)

97 (*accel.*)

Vln. *arco*
p cresc. poco a poco

Vla. *arco*
p cresc. poco a poco

Vlc. *arco*
p cresc. poco a poco

(*accel.*)

cresc. poco a poco

I **Faster** ♩ = 132
with energy and joy from the land

100 (accel.)

Vln. (cresc.) LH pizz. + arco LH pizz.

Vla. (cresc.) mf LH pizz. + arco LH pizz.

Vcl. (cresc.) mf LH pizz. + arco LH pizz.

(accel.)

I **Faster** ♩ = 132
with energy and joy from the land

(cresc.) mf

104

Vln. + arco LH pizz. + arco LH pizz.

Vla. + arco LH pizz. + arco LH pizz.

Vcl. + arco LH pizz. + arco LH pizz.

cresc. (to J)

cresc. (to J)

cresc. (to J)

cresc. (to J)

108

Vln. + arco **J** f

Vla. + arco **J** f

Vcl. + arco **J** f

(cresc.)

J f

112

Vln.

Vla.

Vlc.

116 K (Same tempo ♩ = 132)

Vln.

Vla.

Vlc.

120

Vln.

Vla.

Vlc.

124

Vln. *(f)*

Vla.

Vlc.

p *f*

128

Vln.

Vla.

Vlc.

p *f*

132

Vln.

Vla.

Vlc.

p sub.

p sub.

p sub.

p sub.

with pedal

136

Vln. *cresc.* *f* LH pizz. **M**

Vla. *cresc.* *f* LH pizz.

Vlc. *cresc.* *f* LH pizz.

cresc. *f* **M**

140

Vln. *arco* LH pizz. *arco* LH pizz.

Vla. *arco* LH pizz. *arco* LH pizz.

Vlc. *arco* LH pizz. *arco* LH pizz.

144

Vln. *arco* *rit. to end*

Vla. *arco* *rit. to end*

Vlc. *arco* *rit. to end*

rit. to end rapidly, unmeasured *p* *f*

2. Rivers – rushing water, still water

CHIEF SEATTLE: *(read before music starts)*

All things are connected, like the blood that runs in your family. The water’s murmur is the voice of my father’s father. The rivers are our brothers. They quench our thirst. They carry our canoes, and feed our children. You must give to the rivers the kindness that you would give to any brother. *(begin music)*

Gently ♩ = 132 *with kindness*

p
with pedal
Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

rit.
gently rolled chords, as a caress
Ped. Ped.

19

CHIEF JOSEPH:

My father sent for me. I saw that he was dying. I took his hand in mine. He said: "My son, my body is returning to my mother earth, and my spirit is going very soon to see the Great Spirit Chief. When I am gone, think of your country. This country holds your father's **body**." (cont.)

Slowly ♩ = 108

[play rolled chord (8 times) behind reading]

19a

I pressed my father's hand and told him
I would protect his grave with my life.
My father smiled and passed away to
the spirit-land.

I buried him in that beautiful valley of winding waters.
I love that land more than all the rest of the world.
(proceed to m. 20)

20

A Moderate tempo ♩ = 120

as water flowing

A Moderate tempo ♩ = 120

a shimmering background

24

Vln. *as water flowing*

Vla. *mf*

Leg. *mf*

28

Vln. *light tremolo, at the tip*

Vla. *light tremolo, at the tip*

Vlc. *as water flowing*

B

p

mf

B

Leg. *p*

32

Vln.

Vla.

Vlc. *legato*

Leg. *legato*

This musical score page contains measures 36 through 44. It is arranged in four systems, each with three staves. The instruments are Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) in the top three staves, and Piano (Pno.) in the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 36, 40, and 44 are indicated at the start of their respective systems. A box labeled 'C' appears above the first system, and a box labeled 'D' appears above the third system. The piano part features prominent triplet patterns in both hands, often spanning across bar lines. Dynamic markings include *mf* and *f*. Pedal markings (Ped.) are present at the bottom of the piano staff in measures 37, 39, 41, 43, and 45. The Vln. part has melodic lines with slurs and ties. The Vla. part provides harmonic support with sustained notes and some melodic movement. The Vlc. part has a more active, rhythmic role.

48

Vln.

Vla.

Vlc.

ped.

51

Vln.

Vla.

Vlc.

rit.

p

legato

p

rit.

p

ped.

E 54 **Slower** ♩ = 100

Vlc.

poco cresc.

E **Slower** ♩ = 100

ped.

58

Vla. *p*

Vlc. *mf*

mf

cresc.

mf

Leo. Leo. Leo.

61

Vln. *mf*

Vla. *mf*

Vlc.

mf

mf

mf

Leo. Leo. Leo.

64

Vln. *accel. poco a poco*

Vla. *accel. poco a poco*

Vlc. *accel. poco a poco*

accel. poco a poco

Leo. Leo.

(*accel.*)

67

Vln.

Vla.

Vlc.

f

f

f

(*accel.*)

G Faster ♩ = 120

70

Vln.

Vla.

Vlc.

f

f

f

G Faster ♩ = 120

ped.

73

Vln.

Vla.

Vlc.

ped.

76

Vln. *p*

Vla. *p*

Vlc. *p*

[Musical notation for measures 76-78]

79

[Musical notation for measures 79-81]

*Optional section**

82

H. D. THOREAU: (optional reading)

I want to go soon and live away by the pond, where I shall hear only the wind whispering among the reeds. It will be enough if I shall leave myself behind. I seek acquaintance with nature – to know her moods and her manners. I wish to know an entire heaven and an entire earth.

repeat this section during reading
[approximately 5 times, or until the reading ends]

poco rit. (last time)

[Musical notation for the optional section, measures 82-85]

(p)

(dim. last time)

pp

*If the *optional section* is to be omitted, proceed directly from the end of m. 81 to m. 86.

86 **Slightly slower** *mf* *rit.*

with pedal

90 **I Peaceful tempo** ♩ = 108

still water
p gently

still water
p gently

lightly
p

I Peaceful tempo ♩ = 108

ped.

95 **J**

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

J

p

cresc. poco a poco

99

Vln. *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

(cresc.)

104

Vln. *f espr.*

Vla. *f espr.*

Vlc.

f

Reo.

108

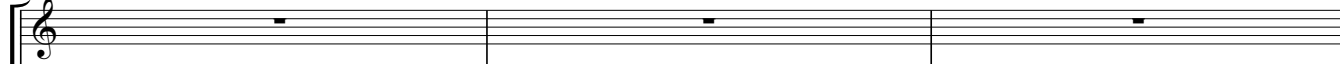
Vln.


Vla.

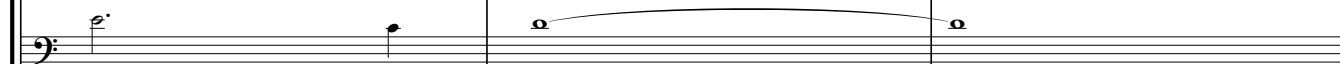
Vlc. *f espr.*

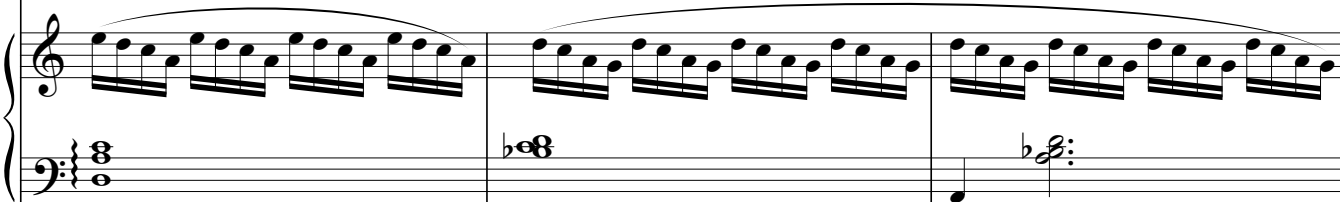
Reo.

111

Vln. 


Vla. 


Vlc. 




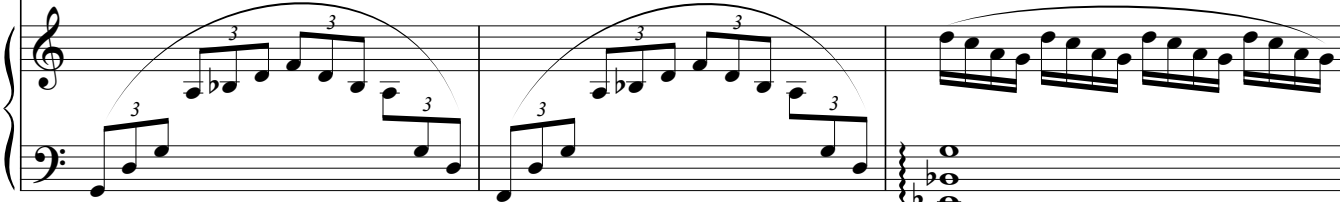
Red. *Red.*

114

Vln. 

Vla. 

Vlc. 



Red. *Red.* *Red.*

117 *accel.* **L** Faster ♩ = 120

Vln. 

Vla. 

Vlc. 

accel. **L** Faster ♩ = 120 *sparkling*



Red. *Red.* *Red.*

120

Vln. *mf*

Vla.

Vlc. *mf*

mf

123

Vla. *mf*

Vlc. *mf*

mf

126

Vln. *mf*

Vla. *mf*

Vlc. *mf*

molto rit.

M *a tempo* (♩ = 120)

f *ecstatic*

f *ecstatic*

f *ecstatic*

f

M *a tempo* (♩ = 120)

129

Vln. *rit. to end*
dim. poco a poco al fine

Vla. *dim. poco a poco al fine*

Vlc. *dim. poco a poco al fine*

rit. to end
dim. poco a poco al fine

ped.

133

Vln. *(rit.)*
(dim.) *pp*

Vla. *(dim.)* *pp*

Vlc. *(dim.)* *pp*

(rit.)
p *pp*

ped.

3. Unexpected Moments – The quirks of nature

ad lib., playful, “oddities of sounds”

Musical notation for piano introduction. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and features three groups of chords, each marked with *Ped.* (pedal) and connected by a long horizontal line. The bass staff contains a sequence of notes with a *8vb* (8va) marking and a dashed line indicating an octave shift.

CHIEF SEATTLE:

N

Every part of the earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every clear and humming insect is holy in the memory and experience of my people. The perfumed flowers are our sisters, the deer, the horse, the great eagle, these are family.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, positioned below the lyrics.

Musical notation for piano introduction. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic and features a long glissando marked *long glissando ad lib.* that descends across the staves. The piece concludes with a piano (*p*) dynamic and a sequence of notes with a *8vb* (8va) marking and a dashed line indicating an octave shift.

A $\text{♩} = \text{ca. } 76$

1 in a “rough-hewn” manner

Musical notation for piano introduction. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a mezzo-forte (*mf*) dynamic and features a sequence of chords with a *loco* marking. The piece concludes with a *simile* marking and a sequence of notes with a *loco* marking.

5 *in a "rough-hewn" manner* *mf* *gliss. ad lib.*

Vla. *mf* *gliss. ad lib.*

9

Vla. *gl.*

13 **B** *in a "rough-hewn" manner* *mf* **B**

Vla. **B**

Vlc. *mf* **B**

17

Vla. 

Vlc. 



21 C *in a "rough-hewn" manner* *mf* *gliss. ad lib.*

Vln. 

Vla. 

Vlc. 

C 

25

Vln. 

Vla. 

Vlc. 



29


Vln. 


Vla. 


Vlc. 

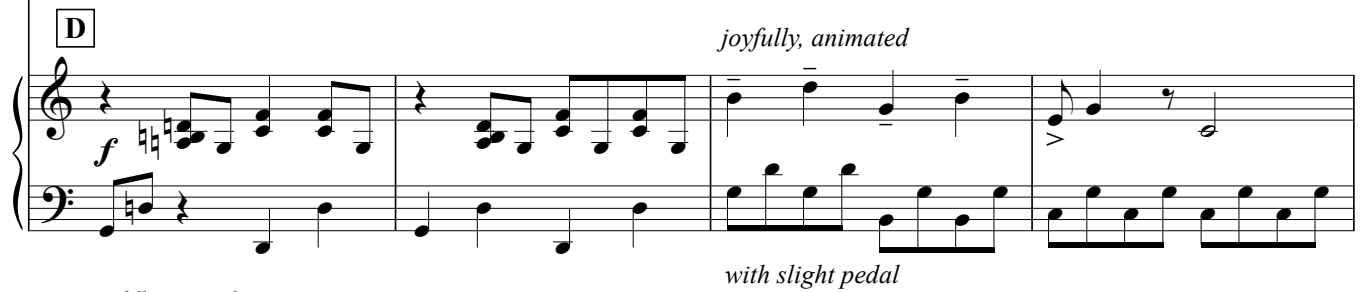


32 **D**

Vln. *f legato* 

Vla. *f legato* 

Vlc. *f legato* 

D *joyfully, animated* 

with slight pedal

36 *joyfully, animated* 

joyfully, animated 

joyfully, animated 



40

Vln. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

E

44

Vln. *arco* *pizz.*

Vla. *arco* *pizz.*

Vlc. *arco* *pizz.*

gliss.

Leo.

48

Vln. *arco* *pizz.*

Vla. *arco* *pizz.*

Vlc. *arco* *pizz.*

gliss.

F

Leo.

52 *playful scales*
arco

Vln. *p cresc.*
playful scales
arco

Vla. *p cresc.*
playful scales
arco

Vlc. *p cresc.*
playful scales
arco

f

f

f

f

(Leo.)

56 *pizz.*

Vln. *fade out*

Vla. *pizz.*
fade out

Vlc. *pizz.*
fade out

fade out

diminuendo

(Leo.)

G

60

H. D. THOREAU:

You must love the crust of the earth on which you dwell –
the crust, the soil, the barren rock, the harshness and meanness of Nature –
that you will love this earth in its completeness. Else you will live in vain.

N

pp

cresc. after reading

(Leo.)

61 **H** *a tempo* (♩ = 76)

Vln. *arco*

Vla. *arco* *f* *gliss. ad lib.*

Vcl. *arco* *f*

65 *gliss. ad lib.*

Vln. *gliss. ad lib.*

Vla.

Vcl.

69 **I**

Vln. *pizz.* *mf* *arco*

Vla. *pizz.* *mf* (*pizz.*)

Vcl. *mf* *pizz.*

I

Musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts, measures 74-81. The key signature is three flats (B-flat major/D-flat minor). The score includes dynamic markings such as *f* and *gliss.*, and a rehearsal mark **J**. The Viola and Violoncello parts are marked *arco*. A *gliss.* marking is present in the piano part, which begins at measure 80.

Musical score for Piano part, measures 78-81. The key signature is three flats. The score includes dynamic markings such as *mf* and *p*, and a tempo marking *rit. to end*. The piano part features complex chordal textures and melodic lines.

Musical score for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts, measures 82-85. The key signature is three flats. The score includes dynamic markings such as *f* and *p*, and a tempo marking *(rit.)*. The parts show intricate rhythmic patterns and dynamics.

Musical score for Piano part, measures 82-85. The key signature is three flats. The score includes a tempo marking *(rit.)* and dynamic markings such as *f* and *p*. The piano part features complex chordal textures and melodic lines.

4. One People, One Land – reverence for the earth

CHIEF SEATTLE: *(read before music begins)*

We are all children of the Great Spirit, we all belong to Mother Earth. So that they will respect the earth, tell your children that the earth is rich with the lives of our kin. The earth is our Mother. Whatever befalls the earth befalls the sons of the earth.

CHIEF JOSEPH:

Whenever the white man treats the indian as they treat each other, then we will have no more wars. We shall be alike – brothers of one father and one mother, with one sky above us and one country around us, and one government for all. Then the Great Spirit Chief who rules above will smile upon this land, and send rain to wash away the scars of battle from the face of the earth. *(begin music)*

Slowly ♩ = 92
gently, as falling rain

READ BY ALL*
We are One People.
We share One Land.

The musical score is divided into three systems, each with a piano accompaniment and a reading line. The first system (measures 1-3) is in 4/4 time, marked 'Slowly' with a tempo of ♩ = 92. The piano part begins with a piano (*p*) dynamic. The second system (measures 4-7) is also in 4/4 time, marked '(Same tempo ♩ = 92)'. It includes a *rit.* (ritardando) marking. The piano part features a *p* dynamic. The third system (measures 8-10) is in 4/4 time, marked 'a tempo (♩ = 92)'. The piano part includes a specific instruction: 'roll LH fingers at left edge of piano rack (to simulate maracas)'. The reading line contains the text 'We are One People. We share One Land.' with a large fermata over the end of the phrase.

*Chief Seattle, Chief Joseph and H. D. Thoreau

A With motion ♩ = 108

"We are One People" theme
legato

12

Vln. *mf cantabile*
legato

Vla. *mf cantabile*
legato

Vlc. *mf cantabile*
legato

A With motion ♩ = 108

(Ped.)

19

Vln. *f*

Vla. *f*

Vlc. *f*

26

B

Vln. *mf*

Vla. *mf*

Vlc. *mf*

B

mf

with pedal

44 **D** With rhythmic energy ♩ = 132

Vln. *p*

Vla. *p*

Vlc. *p*

D With rhythmic energy ♩ = 132
sonorous, yet rhythmic

Red. *simile*

47

Vln.

Vla. *mf espr.*

Vlc.

“Open land” theme

50

Vln. *(p)*

Vla. *p* *mf*

Vlc. *(p)*

53

Vln.

Vla.

Vlc.

(p)

mf

p

(p)

Detailed description: This system covers measures 53 to 55. The Violin I part starts with a rest in measure 53, then plays a melodic line in measures 54 and 55 with accents and dynamics *(p)* and *mf*. The Violin II part has a half note in measure 53, then rests, and then plays a melodic line in measures 54 and 55 with accents and dynamics *p*. The Viola part has a half note in measure 53, then rests, and then plays a melodic line in measures 54 and 55 with accents and dynamics *(p)*. The Violoncello part has a half note in measure 53, then rests, and then plays a melodic line in measures 54 and 55 with accents and dynamics *(p)*. The piano accompaniment consists of chords and moving lines in both hands.

E

56

Vln.

Vla.

Vlc.

p

mf

p

p

mf

p

E

Detailed description: This system covers measures 56 to 58. The Violin I part has a long note in measure 56, then rests, and then plays a melodic line in measures 57 and 58 with accents and dynamics *p*. The Violin II part has a melodic line in measure 56 with dynamics *p*, then rests, and then plays a melodic line in measures 57 and 58 with accents and dynamics *mf*. The Viola part has a melodic line in measure 56 with dynamics *mf*, then rests, and then plays a melodic line in measures 57 and 58 with accents and dynamics *p*. The Violoncello part has a melodic line in measure 56 with dynamics *p*, then rests, and then plays a melodic line in measures 57 and 58 with accents and dynamics *mf*. The piano accompaniment consists of chords and moving lines in both hands.

59

Vln.

Vla.

Vlc.

(mf)

mf

mf

cresc.

mf

Detailed description: This system covers measures 59 to 61. The Violin I part has a long note in measure 59, then rests, and then plays a melodic line in measures 60 and 61 with accents and dynamics *(mf)*. The Violin II part has a melodic line in measure 59 with dynamics *mf*, then rests, and then plays a melodic line in measures 60 and 61 with accents and dynamics *mf*. The Viola part has a melodic line in measure 59 with dynamics *mf*, then rests, and then plays a melodic line in measures 60 and 61 with accents and dynamics *mf*. The Violoncello part has a melodic line in measure 59 with dynamics *mf*, then rests, and then plays a melodic line in measures 60 and 61 with accents and dynamics *mf*. The piano accompaniment consists of chords and moving lines in both hands, with a *cresc.* marking in measure 60.

71

Vln. *p* ————— *f* *p* ————— *f* *p* ————— *f*

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

Vlc. *p* ————— *f* *p* ————— *f* *p* ————— *f*

ped.

74

Vln. —————

Vla. —————

Vlc. —————

G

f

with pedal

77

Vln. *rolled pizz.*

Vla. *rolled pizz.*

Vlc. *rolled pizz.*

80 (Same tempo ♩ = 132)

Vln. *f* arco

Vla. *f* arco

Vlc. *f* arco

H (Same tempo ♩ = 132)

ped. (pedal stays until chord fades)

84

Vln.

Vla.

Vlc.

ped.

88

Vln.

Vla.

Vlc.

92 *rit.*


Vln. 

Vla. 

Vlc. 



96 **I** *Freely, as a cadenza*

Vln. 

mf

I *Freely, as a cadenza*



p

Ad.

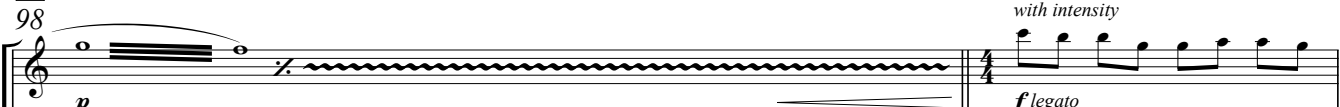
97 **J** *col Viola*

Vln. 

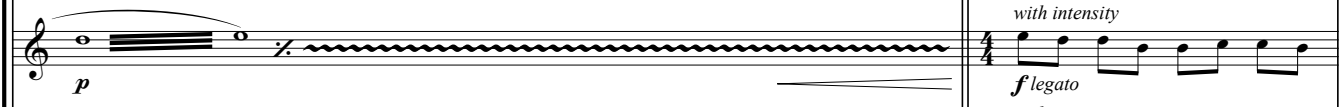
Vla. 

mf


98 **K**

Vln. 

p

Vla. 

p

Vlc. 

mf

L *Moderate tempo* ♩ = 108
with intensity

f legato with intensity

f legato with intensity

f legato with intensity

f legato

100 *molto rit.* **M** Lively, celebratory ♩ = 132

Vln.
Vla.
Vlc.

molto rit. **M** Lively, celebratory ♩ = 132
"We are One People" rhythm

f

104

Vln.
Vla.
Vlc.

forcefully

108 *rit.*

Vln.
Vla.
Vlc.

p sub. *ff*

rit. *ff*

p sub. *ff*