

Gwyneth Walker

Muse of Amherst

*reflections on the poetry of Emily Dickinson
for Orchestra and Readers*

1. "Invocation"
2. "Spring"
3. "Nobody!" (or "the Frog Pond")
4. "Passion"
5. "Indian Summer – Thine Immortal Wine!"

*premiered by the Holyoke Civic Symphony, David Kidwell – Music Director
May 4, 2008 Holyoke, Massachusetts*

Duration: 22 minutes

Muse of Amherst is a musical tribute to poet Emily Dickinson (1830-1886), a resident of Amherst, Massachusetts. The five movements of this orchestral suite are each inspired by a particular Dickinson poem which will be read aloud before the musical portrait.

The first movement, "Invocation," follows the reading of the poem, "This is my Letter to the World." The music is intended as an invitation, a greeting and an opening message. The texture is sparse and light, as if sending a letter out to the world, through the air. The introduction features a solo flute, perhaps the voice of the poet. Trills in the woodwinds symbolize the poet's message floating out across space. The principal theme then arrives in the violins, and might be heard to rhythmically speak "This is my letter to the world which never wrote to me." This music is characterized by simplicity and tenderness, as evoked by the poem.

The second movement, "Spring," is inspired by the poem, "A Light Exists in Spring." The poem describes a special light in March which is so delicate that it passes away. Thus, the music opens delicately, with a glockenspiel tremolo (marked "as a ray of sunlight") and short motives in the woodwinds (marked "as a speck of light"). The middle section, with the entrances of the brass instruments, presents dancing patterns of light. This music grows into a full, celebratory dance. And, in the end, the patterns rise and the light fades away.

"Nobody! (or "the Frog Pond") is an homage to the frog and other insects referenced in the poem. The frog (portrayed by the tuba) speaks first, saying "I'm nobody!" Then there is a bit of "banter" in the winds, answering "Who are you? Are you nobody too?" Life by the frog pond is now depicted, with the sounds of crickets, mosquitos (swatted by the strings), locusts and many frogs. The "Nobody" theme returns. And one last frog jumps into the pond.

The poem "Wild Nights!" is an expression of "Passion." The fourth movement is marked "passionately," and should be played with abandon. Rippling patterns in the strings may suggest the sea. Oscillation between pitches may be heard as a boat tossing on the waves. There is grandeur to the passion, and even some peaceful moments. At the end, the boat settles into its mooring as the poem closes with the lines "might I but moor – Tonight – in Thee!"

"Indian Summer" is a celebration of the fullness of life. Thus, the music opens with expanding chords in the strings, filled in by the winds and brass. This introductory section is marked "unfolding, as the richness of autumn harvest." This is then followed by delicate, scalar patterns in the woodwinds, reflective of the image in the poem of a "timid leaf" blowing in the wind. The blowing leaves, and the steady march to the end of the year (cello and bass patterns), form a background texture framing a theme in the oboe, answered by the horn. This melody is a lament of the end of summer. "These are the days when birds come back – a very few..." The enriching chords which opened the movement now reappear in the strings. And all of the orchestra join to celebrate Indian Summer: "Oh Sacrament of summer days, Oh Last Communion in the Haze... and Thine Immortal Wine!"

premiered by the Holyoke Civic Symphony, David Kidwell, Music Director
May 4, 2008 – Holyoke, Massachusetts

Muse of Amherst

Reflections on the poetry of Emily Dickinson

Gwyneth Walker

1. Invocation

Moderato $\text{J} = 88$

Piccolo

Flutes 1
Flutes 2 *mf*

Oboes 1
Oboes 2

B♭ Clarinets 1
B♭ Clarinets 2 *One player (to end of movement)* *mf* *p*

Bassoons 1
Bassoons 2 *One player (to end of movement)* *mf* *p*

Horns in F 1
Horns in F 2
Horns in F 3
Horns in F 4

Trumpets in C 1
Trumpets in C 2
Trumpets in C 3

Trombones 1
Trombones 2
Trombones 3

Tuba

Percussion (Glockenspiel, Bongo, Triangle, Claves, Suspended Cymbal, 4 Tom-Toms, Maracas, Slapstick, Timpani, Bass Drum, 5 Temple Blocks, Chimes)

Moderato $\text{J} = 88$
div., con sord.

Violins 1
Violins 2 *pp* *div., con sord.*

Viola *pp* *con sord.* *div.* *pp*

Violoncello *mf* *con sord.* *pp*

Contrabass *mf* *pizz.* *pp*

5

Fl. 1 *p* *mf*
One player (*to end of movement*)

Ob. 1 *p* *mf*

Cl. 1

Bsn. 1 *mf*

Vlns. 1 *mf* *unis.* *div.* *mf* *unis.*
Vlns. 2 *mf* *unis.* *div.* *mf* *unis.*

Vla. *mf* *rolled pizz.*

Vlc. *mf*

Cb. *mf*

==

9

Fls. 1 *mf*

Ob. 1

Cl. 1 *p*

Bsn. 1 *p*

Vlns. 1 *pp* *div.* *mf*

Vlns. 2 *pp* *div.*

Vla. *pp*

Vlc. *pp*

Cb.

12

Fls.

Ob. 1

Cl. 1

Bsn. 1

Vlns.

Vla.

Vlc.

Cb.

unis.

mf

arco

15

Fls.

Ob. 1

Cl. 1

Bsn. 1

Vlns.

Vla.

Vlc.

Cb.

pizz.

arco

mf

A

19

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

pizz. *arco* *pizz.* *arco*

mfp *mf* *p*

23

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

pizz. *arco* *pizz.* *arco*

mfp *p*

B

B

p *arco*
p *arco*
p *arco*
p *arco*
p

27

Fls. 1
Fls. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1

p
mf
p
mf
p

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

pizz. arco pizz. arco pizz. arco
mf rolled pizz. arco
rolled pizz. mf
rolled pizz.
pizz.

31

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1

mf

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

rolled pizz.
rolled pizz.
rolled pizz.
pizz.
pizz.

35

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

poco rit. C a tempo

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

pizz. poco rit. C a tempo

39

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

mf

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

pizz. arco

43

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

pizz.
(mf)
arco
p
arco
p
(mf)
arco
(mf)
arco
arco
p

47

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

D

mf
mf
mf
mf
mf

pizz.
pizz.
arco D
mf arco
mf
(mf)
pizz.
(mf)
pizz.
mf

51

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

f rit.

Slowly

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

f rit. div. unis. Slowly

57 E a tempo $\text{♩} = 88$

Fls. 1
Fls. 2
Ob. 1
Cl. 1
Bsn. 1

mf

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

E a tempo $\text{♩} = 88$ *mf*

pizz. *mf* *arco* *div.* *f*

pizz. *mf* *arco* *f* *>* *f*

pizz. *mf* *arco* *f* *arco*

unis. pizz. *mf* *arco* *f* *arco*

mf *pizz.* *mf* *arco* *f*

61

Fls. 1 2 Ob. 1 Cl. 1 Bsn. 1

Vlns. 1 2 Vla. Vlc. Cb.

Fls. 1 2 Ob. 1 Cl. 1 Bsn. 1

Vlns. 1 2 Vla. Vlc. Cb.

unis.

64

Fls. 1 2 Ob. 1 Cl. 1 Bsn. 1

Vlns. 1 2 Vla. Vlc. Cb.

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

rit. *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

p *p* *p* *p* *p* *p* *p* *p*

arco, Solo *arco, Solo* *arco, Solo* *arco, Solo* *arco, Solo* *arco, Solo*

p *p* *p* *p* *p* *p*

Duration: 3'30"

2. Spring

Free tempo

Picc.

When cued by conductor *simile*

***p p* (as a speck of light)**

Fl. 1

Ob. 1

Glock. (sft. mfts.)

Perc.

***p p* very gently, as a ray of sunlight**

[on cue]



2

Picc.

When cued by conductor *simile*

***p p* (as a speck of light)**

Fl. 1

Ob. 1

(Glock.)

Perc.



3

Picc.

Fl. 1

When cued by conductor *simile*

***p p* (as a speck of light)**

Ob. 1

(Glock.)

Perc.

Flowing ♩ = 144
 (Glock.)
 4

Perc. | 

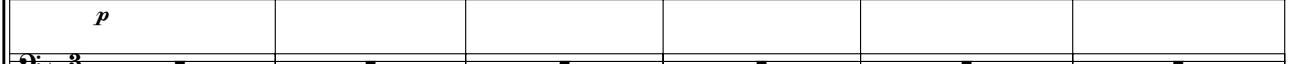
Flowing ♩ = 144

Vlns. 1 | 

Vlns. 2 | 

Vla. | 

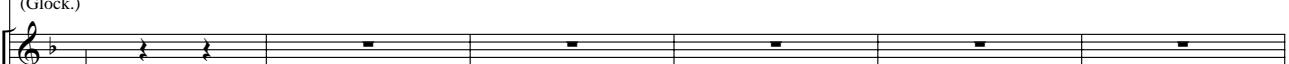
Vlc. | 

Cb. | 



A

Bsn. 1 | 

Perc. | 

A

Vlns. 1 | 

Vlns. 2 | 

Vla. | 

Vlc. | 

Cb. | 

16

Fls. 1
Fls. 2
Obs. 1
Obs. 2
Cl. 1
Cl. 2
Bsn. 1

B

p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
cresc.

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

B

3
3
cresc.
cresc.
cresc.
tutti (con sord.)
div.
cresc.
cresc.

21

Fls. 1
Fls. 2
Obs. 1
Obs. 2
Cl. 1
Cl. 2
Bsn. 1

(cresc.)
(cresc.)
(cresc.)
(cresc.)
(cresc.)
(cresc.)

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

(cresc.)
(cresc.)
(cresc.)
(cresc.)
(cresc.)

C

26

Fls. 1
Fls. 2
Obs. 1
Obs. 2
Clrs. 1
Clrs. 2
Bsns. 1
Bsns. 2

Hns. 1
Hns. 2
Tpts. 1
Tpts. 2
Tpts. 3
Tbns. 1
Tbns. 2
Tbns. 3
Tuba

Perc. Bongo w/ sticks
Perc. Triangle
mf

C

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

unis.
mf

37 [D] Lively ♩ = 144

Picc.

Fls.

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2

Tpts. 1
2

Tbns. 1
2

Tuba

Perc. Claves

[D] Lively ♩ = 144

Vlns. 1

Vla.

Vlc.

Cb.

43

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Claves)

Perc.

Vlns.

Vla.

Vlc.

Cb.

49

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Claves)

Perc.

Vlns.

Vla.

Vlc.

Cb.

55

E

Picc.

Fls.

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

(Claves)

Perc.

Susp. Cym.

p mp

Vlns.

Vla.

Vlc.

Cb.

arco div.

p mp

p mp

p mp

arco

p mp

p mp

p mp

p *lightly*

arc

p *mp*

p *mp*

60

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Susp. Cym.)

Perc.

Vlns.

Vla.

Vlc.

Cb.

unis. div.

unis. div.

F

Picc. 1
Fls. 2
Obs. 1 2
Cl. 1 2
Bsns. 1 2

Hns. 1 2
Hns. 3 4

Tpts. 1
Tpts. 2 3
Tbns. 1 2 3

Tuba

(Susp. Cym.)

Perc.

Bongo

F

Vlns. 1
Vla.
Vlc.
Cb.

70

Picc.

Fls.

Obs.

Cl. (Bongo)

Perc.

Vlns.

Vla.

Vlc.

Cb.

G

75

Ob. 1

Cl. 1

Vlns. 1

Vla. 1

Vlc. 1

Cb. 1

G

76

Ob. 1

Cl. 1

Vlns. 1

Vla. 1

Vlc. 1

Cb. 1

79

This musical score page shows measures 79 through the end of the section. The instrumentation includes Flutes (Fls.), Oboes (Obs.), Clarinets (Clrs.), Violins (Vlns.), Violas (Vla.), Trombones (Vlc.), and Bass Trombone (Cb.). The score consists of eight staves. Measures 79-80 show Fls. 1 and 2 playing eighth-note patterns. Obs. 1 and 2 play eighth-note patterns. Clrs. 1 and 2 play sixteenth-note patterns. Measures 81-82 show Vlns. 1 and 2 playing eighth-note patterns. Vla. 1 and 2 play eighth-note patterns. Vlc. and Cb. play eighth-note patterns. Measures 83-84 show Fls. 1 and 2 playing eighth-note patterns. Obs. 1 and 2 play eighth-note patterns. Clrs. 1 and 2 play eighth-note patterns. Measures 85-86 show Vlns. 1 and 2 playing eighth-note patterns. Vla. 1 and 2 play eighth-note patterns. Vlc. and Cb. play eighth-note patterns.



83

This musical score page shows measures 83 through the end of the section. The instrumentation includes Flutes (Fls.), Oboes (Obs.), Clarinets (Clrs.), Violins (Vlns.), Violas (Vla.), Trombones (Vlc.), and Bass Trombone (Cb.). The score consists of eight staves. Measures 83-84 show Fls. 1 and 2 playing eighth-note patterns. Obs. 1 and 2 play eighth-note patterns. Clrs. 1 and 2 play eighth-note patterns. Measures 85-86 show Vlns. 1 and 2 playing eighth-note patterns. Vla. 1 and 2 play eighth-note patterns. Vlc. and Cb. play eighth-note patterns. Measures 87-88 show Fls. 1 and 2 playing eighth-note patterns. Obs. 1 and 2 play eighth-note patterns. Clrs. 1 and 2 play eighth-note patterns. Measures 89-90 show Vlns. 1 and 2 playing eighth-note patterns. Vla. 1 and 2 play eighth-note patterns. Vlc. and Cb. play eighth-note patterns. Measures 91-92 show Fls. 1 and 2 playing eighth-note patterns. Obs. 1 and 2 play eighth-note patterns. Clrs. 1 and 2 play eighth-note patterns. Measures 93-94 show Vlns. 1 and 2 playing eighth-note patterns. Vla. 1 and 2 play eighth-note patterns. Vlc. and Cb. play eighth-note patterns. Measures 95-96 show Fls. 1 and 2 playing eighth-note patterns. Obs. 1 and 2 play eighth-note patterns. Clrs. 1 and 2 play eighth-note patterns. Measures 97-98 show Vlns. 1 and 2 playing eighth-note patterns. Vla. 1 and 2 play eighth-note patterns. Vlc. and Cb. play eighth-note patterns.

H

91

Picc. *f*

Fls. 1 *f*

Obs. 1 2 *f*

Cls. 1 2 *f* *a2*

Bsns. 1 2 *f* *a2*

Hns. 1 2 *f*

3 4 *f*

Tpts. 1 *f*

2 3 *f*

1 2 *f*

Tbns. 3 *f*

Tuba *f*

(4 Tom-Toms)

Perc. *f*

Vlns. 1 *f* *unis.*

2 *f* *unis.*

Vla. *f*

Vlc. *f*

Cb. *f*

95

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(4 Tom-Toms)

Perc.

Vlns.

Vla.

Vlc.

Cb.

100

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(4 Tom-Toms)

Perc.

Vlns.

Vla.

Vlc.

Cb.

I

a2

a2

a2

Susp. Cym.

I

104

Picc. -

Fls. 1 *p* — *mf*

Fls. 2 *p* — *mf*

Obs. 1 1. *p* — *mf*

Obs. 2 *p* — *mf*

Cls. 1 *a2* — *mf*

Cls. 2 *p* — *mf*

Bsns. 1 *p* — *mf*

Bsns. 2 *p* — *mf*

Hns. 1 *mp* *p*

Hns. 2 *p* — *mf*

Hns. 3 *mp* *p*

Hns. 4 *p* — *mf*

Tpts. 1 *mp* *p*

Tpts. 2 *p* — *mf*

Tpts. 3 *p* — *mf*

Tpts. 4 *p* — *mf*

Tbns. 1 *p* — *mf*

Tbns. 2 *p* — *mf*

Tbns. 3 *p* — *mf*

Tuba *p* — *mf*

Tuba *p* — *mf*

Tuba *p* — *mf*

Tuba *p* — *mf*

(Susp. Cym.)

Perc. *p* — *mf*

Perc. *p* — *mf*

Perc. *p* — *mf*

Vlns. 1 *p* — *mf*

Vlns. 2 *p* — *mf*

Vla. *p* — *mf*

Vlc. *mf* *p* — *mf*

Cb. *mf* *p* — *mf*

108

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Cls. 1

Cls. 2

Bsns. 1

Bsns. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

(Susp. Cym.)

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

111

Picc. *mf* *p*

Fls. 1 *mf* *p*

Fls. 2 *mf* *p*

Obs. 1 *mf* *p*

Obs. 2 *mf* *p*

Cls. 1 *mf* *p*

Cls. 2 *mf* *p*

Bsns. 1 *mf* *p* *mf* *p*

Bsns. 2 *mf* *p*

Hns. 1 *mf* *p*

Hns. 2 *mf* *p*

Hns. 3 *mf* *p*

Hns. 4 *mf* *p*

Tpts. 1 *mf* *p*

Tpts. 2 *mf* *p*

Tpts. 3 *mf* *p*

Tbns. 1 *p*

Tbns. 2 *p*

Tbns. 3 *p*

Tuba *p*

(Susp. Cym.)

Perc. *p*

Vlns. 1 *p* *mf* *p*

Vlns. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vlc. *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p*

8va - div.

J

114

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Triangle

Med. Tom-Tom

J

(8^{va})

loco

Vlns.

Vla.

Vlc.

Cb.

II8 rit.

Picc. *mf*

Fls. *mf*

Obs. 1 2 *mf*

Cls. 1 2 *mf*

Bsns. 1 2 *mf*

Hns. 1 2 3 4 *mf*

Tpts. 1 2 3 *mf*

Tbns. 1 2 3 *mf*

Tuba *mf*

(Tri.) (Med. Tom)

Perc.

Vlns. 1 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Glock. * white-note gliss.

rit.

* gliss. begins immediately

3. Nobody! (or, The Frog Pond)

[all players "hush" the audience, fingers to lips, facing the audience]

Freely, as an introduction
(no key signature)

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(a frog)

Perc.

Freely, as an introduction
(no key signature)

Vlns.

Vla.

Vlc.

Cb.

A *a tempo* ♩ = 88
7 (crickets)

Picc. 1 Fls. 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2

Hns. 1 2 Tpts. 1 2 3 Tbns. 1 2 Tuba

Maracas

Perc.

Vlns. 1 2 Vla. Vlc. Cb.

(mosquitos)
fl (fluttertongue)
p

fl (fluttertongue)
p

Susp. Cym.
w/ Bass bow on Cym. rim or similar sound. [to end of movement]
(to approximate a mosquito buzzing)

A *a tempo* ♩ = 88

10

Picc.

Fls.

Obs.

Clss.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

(mosquitos)
fl (fluttertongue)

Slapstick (Slapstick aimed at brass,
as if swatting a mosquito)

Strings: wave bow in air as if swatting a mosquito
(towards brass)

13

accel.

Picc.

Fls.

Obs.

Cl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Maracas)

(Slapstick)

(Susp. Cym.)

Vlns.

Vla.

Vlc.

Cb.

16 (accel.)

B Faster ♩ = 100

Picc.

Fls.

Obs. 1
2

Cl. 1
2

Bsns. 1
2

Hns. 1
2

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

(Maracas)

(Slap-stick) **p**

(Susp. Cym.)

Bass Dr. **f**

(accel.)

B Faster ♩ = 100

Vlns.

Vla.

Vlc.

Cb.

20

C

Picc.

Fls. 1
2

Obs. 1
2

Clrs. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Triangle

Perc. *f*
(Susp. Cym.)
(B.D.)

Vlns. 1
2

Vla.

Vlc.

Cb.

(mosquitos)

(a bullfrog)

pizz.

p

pizz.

p

pizz.

p

pizz.

p

snap pizz.
f

arco

f

p

arco

24

Picc.

Fls. 1
Fls. 2

Obs. 1
Obs. 2

Cls. 1
Cls. 2

Bsns. 1
Bsns. 2

Hns. 1
Hns. 2
Hns. 3
Hns. 4

(locusts)

Tpts. 1
Tpts. 2
Tpts. 3

(more frogs)

Tbns. 1
Tbns. 2
Tbns. 3

Tuba

(as a frog)
Tim. (Susp. Cym.)
(B.D.)

Perc.

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb. f arco p f arco p f arco p f arco p

28

Picc. *p*

Fls. *p*

Obs. 1 2 *a2*

Cls. 1 2 *p*

Bsns. 1 2 *p* — *f* *p* — *f* *p* — *f*

Hns. 1 2 *p* — *f* *p* — *f* *p* — *f*

3 4 *p* — *f* *p* — *f* *p* — *f*

Tpts. 1 *f* *p* — *f* *f* *p* — *f* *f* *p* — *f*

2 3 *f* *p* — *f* *f* *p* — *f* *f* *p* — *f*

Tbns. 1 2 *a2* *b* *p* — *f* *a2* *b* *p* — *f* *a2* *b* *p* — *f*

3 *p* — *f* *p* — *f* *p* — *f*

Tuba *p* — *f* *p* — *f* *p* — *f*

(Tim.)

Perc. *p* — *f* *p* — *f* *p* — *f*
Maracas
(B.D.) *f* *p* — *f* *f* *p* — *f* *f* *p* — *f*
(Susp. Cym.)

Vlns. 1 *div.* *div. a 3* *arc. div.* *v* *v* *div. a 3* *v* *v*

2 *cresc. poco a poco* *arc. v* *v* *v* *v*

Vla. *cresc. poco a poco* *arc. v* *v* *v* *v*

Vlc. *cresc. poco a poco* *arc.* *v* *v* *v*

Cb. *arc.* *f* *p* — *f* *f* *p* — *f* *f* *p* — *f*

accel. poco a poco

cresc. poco a poco

arc. v *v* *v*

cresc. poco a poco

arc. *v* *v* *v*

cresc. poco a poco

arc. *v* *v*

(accel. into chaos)

31

Picc.

Fls. 1 (cresc.)

Fls. 2 (cresc.)

Obs. 1 (cresc.)

Obs. 2 (cresc.)

Cls. 1 (cresc.)

Cls. 2 (cresc.)

Bsns. 1 (cresc.)

Bsns. 2

Hns. 1

Hns. 2 p — f

Hns. 3 p — f

Hns. 4 p — f

Tpts. 1 f p

Tpts. 2 f p

Tpts. 3 f p

Tbns. 1 a2 p — f

Tbns. 2 p — f

Tbns. 3 p — f

Tuba

(Timp.)

Perc. (Maracas)

(B.D.) f (Susp. Cym.)

(accel. into chaos)

div. V V V V

a 4 V V V V

Vlns. 1 (cresc.) V V V V

Vlns. 2 (cresc.) V V V V

Vla. V V V V

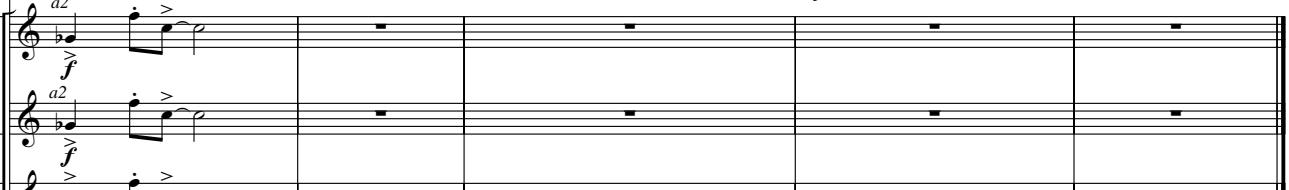
Vlc. V V V V (cresc.)

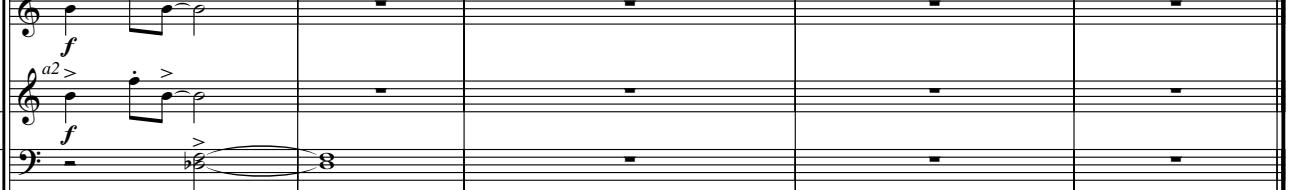
Cb. f arco f arco f arco f arco

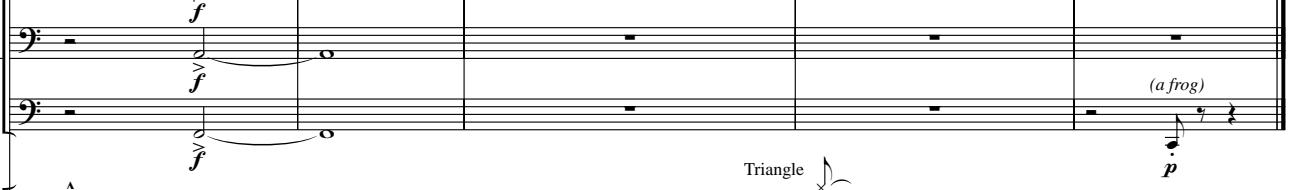
D Quickly, energetically $\text{♩} = 112$  rit.

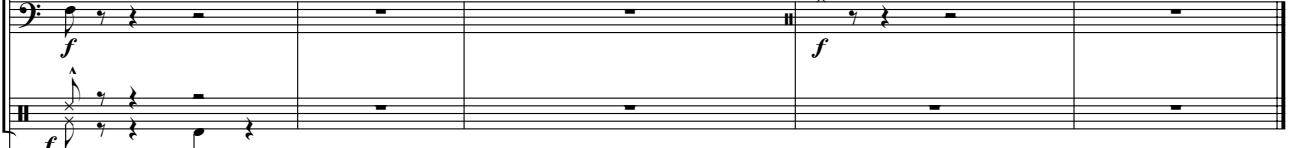
34

Picc. 

Fls. 1 

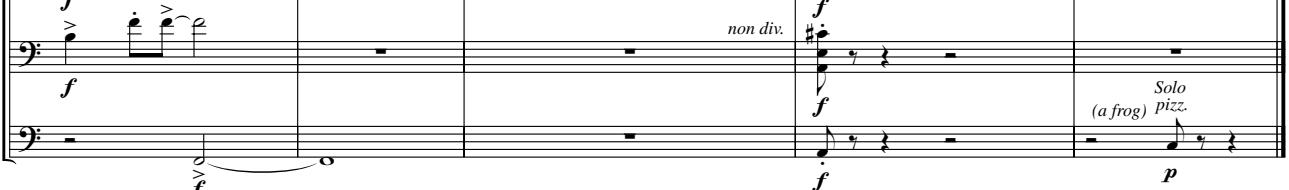
Fls. 2 

Obs. 1 

Obs. 2 

Cls. 1 

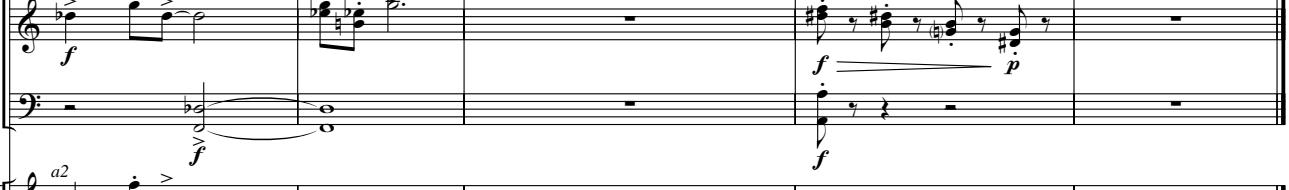
Cls. 2 

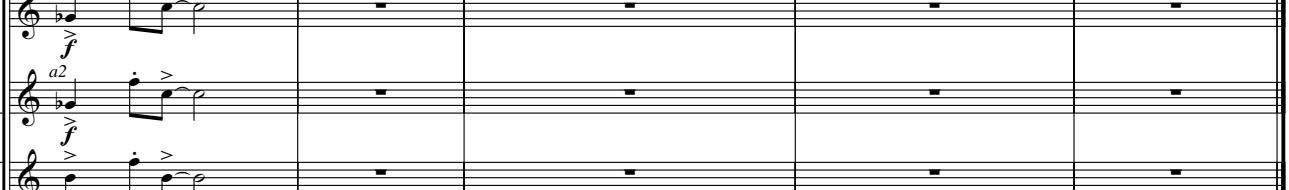
Bsns. 1 

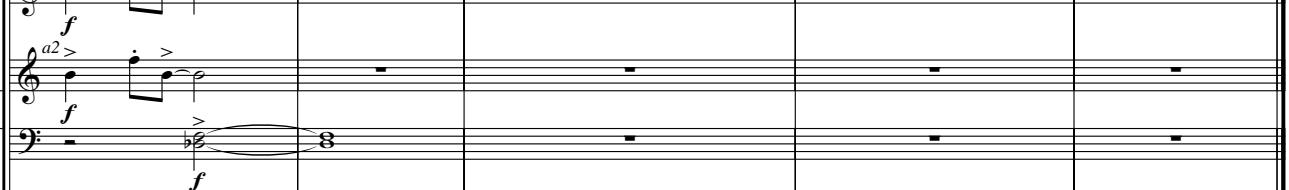
Bsns. 2 

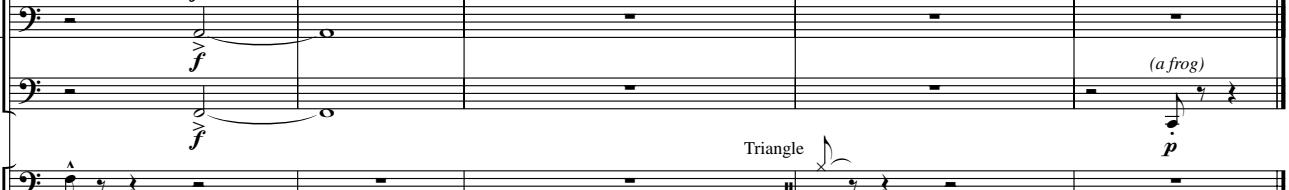
Hns. 1 

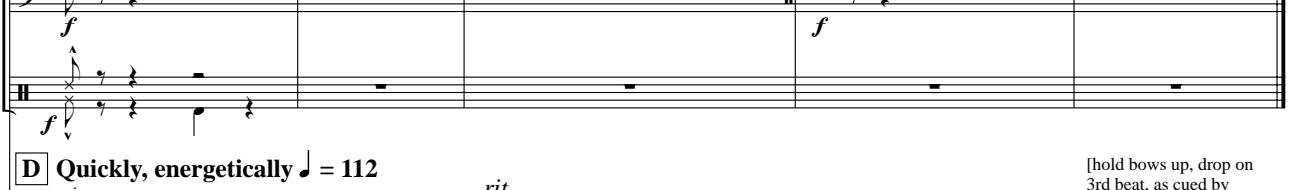
Hns. 2 

Hns. 3 

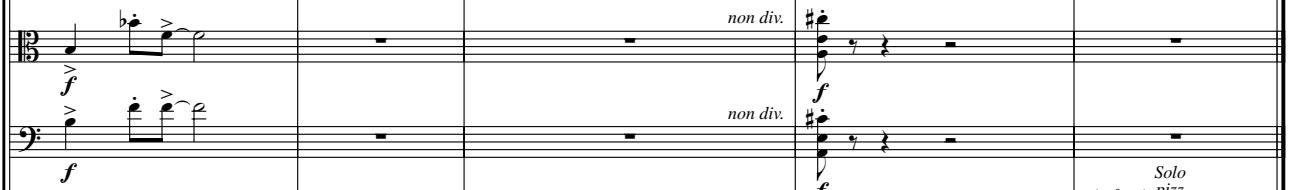
Hns. 4 

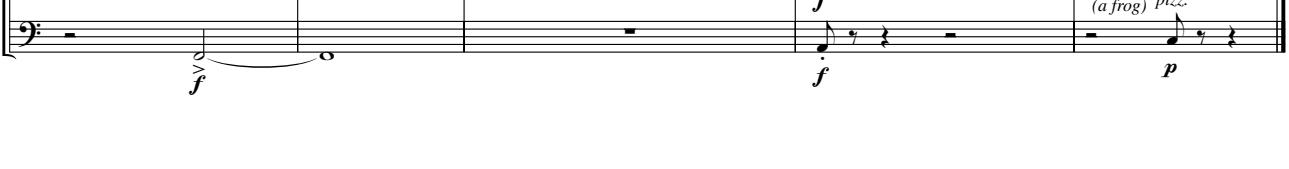
Tpts. 1 

Tpts. 2 

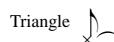
Tpts. 3 

Tbns. 1 

Tbns. 2 

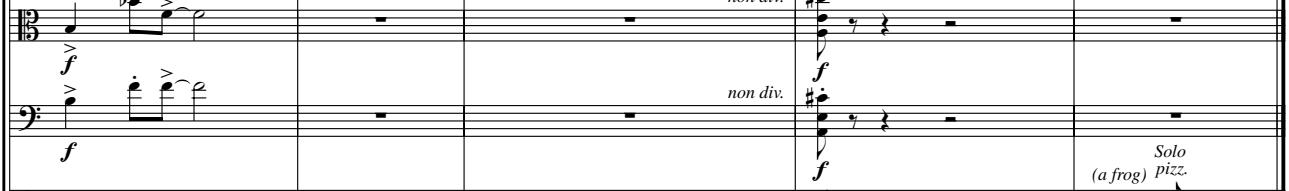
Tuba 

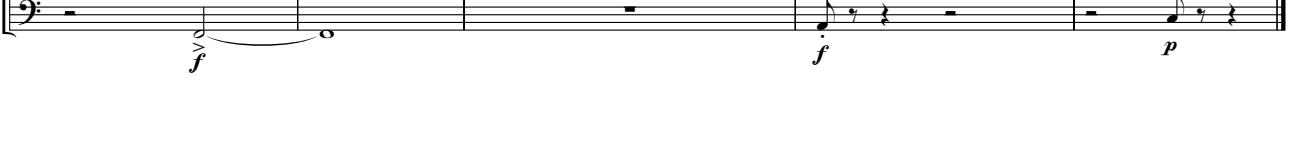
Perc. 

Triangle  

D Quickly, energetically $\text{♩} = 112$  rit.

Vlns. 1 

Vlns. 2 

Vla. 

Vlc. 

Text: [hold bows up, drop on 3rd beat, as cued by the conductor]

Solo  (a frog) pizz.

4. Passion

Slowly, grandly and passionately
(no key signature)

Picc.

Fls.

Obs.

Cl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Cr. Cyms.

B.D.

Slowly, grandly and passionately
(no key signature)

Vlns.

Vla.

Vlc.

Cb.

8

Picc.

Fls.

Obs.

Clz.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

f

a2

f

Maracas
raised high and lowered

f

13

Hns. 1
Hns. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Perc.

as a boat tossing on the waves

f

ff

as a boat tossing on the waves

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

ff

f

17

as a boat tossing on the waves

Cl. 1
Cl. 2
Bsns. 1
Bsns. 2
Hns. 1
Hns. 2
Hns. 3
Hns. 4
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

f dim.

ff

p

dim.

dim.

dim.

dim.

dim.

dim.

A

21

Cl. 1
Cl. 2
p

Bsns. 1
Bsns. 2
p

Bongo w/ sticks

Perc.
p

A

sul tasto

Vlns. 1
p

Vlns. 2
p

Vla.
p

Vlc.
p

Cb.
p

rolled pizz.

25

Fls.
p

Bsns. 1
Bsns. 2

(Bongo)

Perc.

Vlns. 1
3

sul tasto

Vlns. 2
p

sul tasto

Vla.
p

Vlc.
pizz.

Cb.

B

29

Picc.

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1
2

Cls. 1
2 *mf*

Bsns. 1
2 *mf*

Hns. 1
2

Hns. 3
4

Tpts. 1 *f passionately*
a2

Tpts. 2 *f passionately*

Tbns. 1
2

Tbns. 3

Tuba

Perc.

Vlns. 1 *mf*
ord. *3*

Vlns. 2 *mf*
ord.

Vla. *mf*
ord.

Vlc. *mf*
3
arco

Cb. *mf*
arco

34

Picc.

Fls.

Obs.

Clsl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Susp. Cym.

Vlns.

Vla.

Vlc.

Cb.

39

Picc.

Fls. 1
Fls. 2

Obs. 1
Obs. 2

Cls. 1
Cls. 2

Bsns. 1
Bsns. 2

Hns. 1
Hns. 2
Hns. 3
Hns. 4

Tpts. 1
Tpts. 2
Tpts. 3

Tbns. 1
Tbns. 2
Tbns. 3

Tuba

(Susp. Cym.)

Perc.

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb.

p

tr.

p

tr.

p

tr.

p

tr.

p

a2

sustained

p

C

44

Picc.

Fls.

Obs.

Clsl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

This page contains two systems of musical notation. System 1 (measures 1-4) includes parts for Picc., Fls., Obs., Clsl., Bsns., Hns., Tpts., Tbns., Tuba, and Perc. Instruments. Measure 1 starts with a forte dynamic (f). Measures 2-4 show sustained notes with slurs. System 2 (measures 5-8) includes parts for Vlns., Vla., Vlc., and Cb. Measure 5 starts with a forte dynamic (f). Measures 6-8 show sixteenth-note patterns with grace notes and 3/8 time markings.

49

Picc.

Fls.

Obs.

Cl. 1
2

Bsns. 1
2

Hns. 1
2

3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

(Susp. Cym.)

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

f sustained

a2

f sustained

a2

f sustained

a2

f sustained

a2

p *f*

54

A musical score page for orchestra and percussion. The score is divided into two systems. The top system (measures 1-7) features Picc., Fls. (2 parts), Obs. (2 parts), Cls. (2 parts), Bsns. (2 parts), Hns. (2 parts), Tpts. (3 parts), Tbns. (3 parts), Tuba, and Perc. The bottom system (measures 8-14) features Vlns. (2 parts), Vla., Vlc., and Cb. Measure 54 starts with rests for most instruments. From measure 6 onwards, Fls., Obs., and Bsns. play sustained notes labeled *f sustained*. From measure 8 onwards, Hns. and Tpts. play eighth-note patterns labeled *simile*. Measures 11-14 show complex sixteenth-note patterns for Vlns., Vla., Vlc., and Cb. The score uses standard musical notation with clefs, time signatures, and dynamic markings like *f* and *simile*.

Picc.

Fls.

Obs.

Clss.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

59

D

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Susp. Cym.)

Perc.

D

Vlns.

Vla.

Vlc.

Cb.

64

Picc.

Fls.

Obs.

Clz.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

E

69

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Snare Dr.

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

Detailed description: The musical score consists of three systems of six measures each. System 1 starts with Piccolo (Picc.) playing a sustained note with grace notes. This is followed by Flutes (Fls.), Oboes (Obs.), Clarinets (Clrs.), and Bassoons (Bsns.). System 2 begins with Horns (Hns.) playing sustained notes with grace notes. Trombones (Tpts.) and Tuba follow with rhythmic patterns. System 3 features Violins (Vlns.), Violas (Vla.), Cellos (Vlc.), and Double Bass (Cb.) playing sustained notes with grace notes. Percussion (Perc.) provides rhythmic support with various dynamics (f, ff, p). Measure numbers 69 through 75 are indicated above the staves.

75

Picc.

Fls.

Obs. 1
2

Cls. 1
2

Bsns. 1
2

f sustained

f sustained

Hns. 1
2

p

3
4

p

Tpts. 1
2
3

Tbns. 1
2

Tuba

(S.D.)

Perc.

p *f*

Vlns. 1
2

sost.

Vla.

sost.

simile

Vlc.

Cb.

p *f sustained*

82

Picc.

Fls. 1
Fls. 2 *f sustained*

Obs. 1
Obs. 2 *a²*

Cls. 1
Cls. 2 *f* *(b)* *(a)*

Bsns. 1
Bsns. 2 >

F

This section shows the woodwind and brass sections. The woodwinds play eighth-note patterns, while the brass provide harmonic support. Measure 82 ends with a dynamic *f*. Measure 83 begins with a sustained note from the flutes, followed by the oboes and clarinets. The bassoons provide harmonic support with sustained notes.

Hns. 1
Hns. 2 >

Hns. 3
Hns. 4 *f*

Tpts. 1
Tpts. 2
Tpts. 3

Tbns. 1
Tbns. 2
Tbns. 3

Tuba

The brass sections are prominent in this section. The horns play sustained notes, the tuba provides harmonic support, and the trumpets and tubas play eighth-note patterns. The section concludes with a dynamic *f*.

Perc. *Susp. Cym.*
p *f* *Glock.*

Vlns. 1
Vlns. 2 >

Vla. >

Vlc. >

Cb. >

F

[Opt. lower A]

The strings play eighth-note patterns, while the percussion section includes suspended cymbals, piano, and glockenspiel. The violins play eighth-note patterns, and the cellos provide harmonic support with sustained notes. The section concludes with a dynamic *f*.

88

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc. (Glock.)

Vlns.

Vla.

Vlc.

Cb.

G

93

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

raise and lower while shaking
Maracas

div.

*as a boat tossing on the sea
unis.*

p — **f** — **p** —

p — **f** — **p** —

100

Picc.

Fls.

Obs.

Cl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Maracas)

Perc.

Vlns.

Vla.

Vlc.

Cb.

raise and lower while shaking

Maracas

107

[H]

Picc.

Fls. 1
2

Obs. 1
2

Clss. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

(Maracas)

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

I Slower, grandly $\text{♩} = 100$

113 rit.

Picc.

Fls.

Obs. 1
2

Cl. 1
2

Bsns. 1
2

Hns. 1
2

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc.

Low Tom-Tom p

Cr. Cyms. f

rit.

I Slower, grandly $\text{♩} = 100$

Vlns. 1
2

Vla.

Vlc.

Cb.

Peacefully ($\text{♩} = 100$)

119

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Low Tom-Tom

Cr. Cyms.

Peacefully ($\text{♩} = 100$)

Vlns.

Vla.

Vlc.

Cb.

125 **J**

Fls. 1
Fls. 2
Ob. 1
Ob. 2 *p cantabile* *mf*
Cl. 1
Cl. 2 *p* *mf*

Vlns. 1
Vlns. 2
Vla.
Vlc. *Solo* *mf cantabile* *p*

133 **K**

Ob. 1 *p* *mf*
Cl. 1
Bsns. 1
Bsns. 2 *mf*

Hns. 1
Hns. 2 *p* *mf*
Hns. 3
Hns. 4 *p* *mf*

Vlns. 1 *mf*
Vlns. 2 *mf*
Vla. *mf*
Vlc. *tutti* *mf*
Cb. *mf*

138

Picc.

Fls.

Ob.

Cl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Vlns.

Vla.

Vlc.

Cb.

L

Bongo

L

pizz.

p

p

p

p

p

p

142

Picc.

Fls.

Ob. 1

Cl. 1

Bsns. 1
2

Hns. 1
2
3
4

Tpts.

Tbns.

Tuba

(Bongo)

Perc.

Vlns.

Vla.

Vlc.

Cb.

1. *p*

mf

pizz.

3

145 *accel.*

Picc.

Fls. 1
Fls. 2

Ob. 1
Ob. 2

Cl. 1

Bsns. 1
Bsns. 2

Hns. 1
Hns. 2
Hns. 3
Hns. 4

Tpts. 1
Tpts. 2
Tpts. 3

Tbns. 1
Tbns. 2
Tbns. 3

Tuba

(Bongo)

Perc.

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb.

M Faster, triumphantly $\text{♩} = 120$

accel.

148

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2

Bsns. 1 2

Hns. 1 2

Hns. 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

(Bongo)

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

M Faster, triumphantly $\text{♩} = 120$

accel.

Vlns. 1 2

Vla.

Vlc.

Cb.

f

f

f

f arco non div.

f arco

152 > > >

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2

3 4

Tpts. 1

2 3

Tbns. 1 2

3

Tuba

Perc. (Glock.)

Maracas

Vlns. 1 2

Vla.

Vlc. f

Cb.

This page of musical notation represents a complex orchestral score. The top section covers measures 1 through 5, featuring Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Tuba, and Percussion (Glockenspiel). The middle section covers measures 6 through 10, with the addition of Violins, Violas, Cellos, and Double Bass. The score includes dynamic markings such as > (slur), a2 (acciaccatura), and f (fortissimo). Performance instructions like 'Maracas' are also present. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings for each instrument's part.

N

157

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Maracas)

Perc.

N

Vlns.

Vla.

Vlc.

Cb.

The musical score consists of two systems of staves. The first system (measures 1-8) includes parts for Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, and Perc. The second system (measures 9-16) includes parts for Vlns., Vla., Vlc., and Cb. Various performance instructions like '3', 'a2', '>', 'div.', 'unis.', and dynamic markings are present throughout the score.

rit.
gently rocking, as a boat settling into its mooring

161

Picc.

Fls.

Obs.

Cl.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(Maracas)
(gently rocking, alternating hands)

R L R L simile

Perc.

Vlns.

Vla.

Vlc.

Cb.

rit.
gently rocking, as a boat settling into its mooring

dim. to end

p

[Section stops,
Solo players continue]

dim. to end

dim. to end

dim. to end

dim. to end
(gently rocking, alternating hands)

p

Duration 4'10"

5. Indian Summer

(Thine Immortal Wine)

Slowly $\text{♩} = 108$

*unfolding, as the richness
of the Autumn harvest*

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc.

Cr. Cyms.

Glock.

Vlns. 1 2

Vla.

Vlc.

Cb.

Slowly $\text{♩} = 108$
unfolding, as the richness of the Autumn harvest

div.

unis.

div.

A **Quickly** $\text{♩} = 132$
lightly, as a leaf blowing in the wind

Fl. 1 9. 1. 

Ob. 1 1. 

Cl. 1 1. 

Bsn. 1 1. 

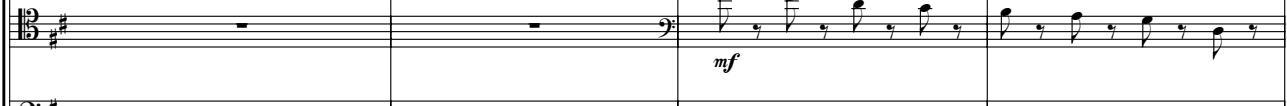
Triangle
Perc. 

A **Quickly** $\text{♩} = 132$
unis. lightly, as a leaf blowing in the wind

Vlns. 1 1. 

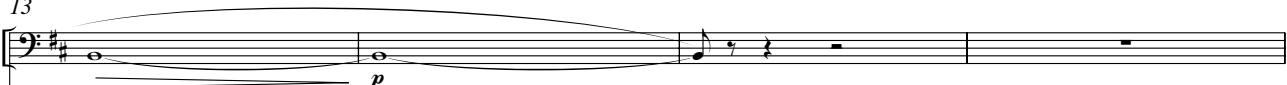
Vlns. 2 2. 

Vla. 1. 

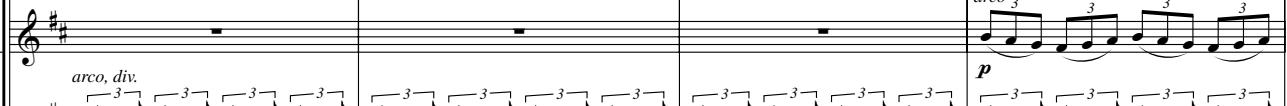
Vlc. 1. 

Cb. 1. 



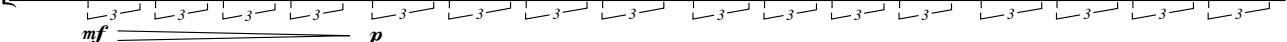
Bsn. 1 13. 

Vlns. 1 1. 

Vlns. 2 2. 

Vla. 1. 

Vlc. 1. 

Cb. 1. 

as a leaf blowing in the wind

17

Ob. 1

B

1.

mf

Vlns.

B

Vla.

Vlc.

Cb.

21

Ob. 1

Vlns.

Vla.

Vlc.

Cb.

25

Ob. 1

Vlns.

Vla.

Vlc.

Cb.

C

29

Ob. 1

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb.

D

33

Bsn. 1

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb.

D

37

Bsn. 1

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb.

lightly, as a leaf blowing in the wind

41

Fl. 1

Bsn. 1

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

E

45

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Perc.

Triangle

E unis.

Vlns. 1

Vlns. 2

Vla.

Vlc.

49

Picc. *p* *mf*

Fls. *p* *mf*

Obs. 1 *p* *mf*

Cls. 1 *p* *mf*

Bsns. 1 *p* *mf*

Hns. 1 *p* *mf*

Tpts. 1 *p* *mf*

Tbns. 1

Tuba

Temple Blocks

Perc. *p* *mf*

Vlns. 1 *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

Cb. *p* *mf*

This page of musical notation contains ten staves of music. The top seven staves represent the woodwind section: Picc. (Piccolo), Fls. (Flutes), Obs. (Oboes), Cls. (Clarinets), Bsns. (Bassoons), Hns. (Horns), and Tpts. (Trumpets). The eighth staff is for the Trombones (Tbns.). The ninth staff is for the Tuba. The tenth staff is for the Percussion section, which includes Temple Blocks. The bottom three staves represent the string section: Vlns. (Violins), Vla. (Violas), and Vlc. (Cellos). The Cb. (Double Bass) staff is at the very bottom. Measure 49 begins with dynamic *p* (pianissimo) and *mf* (mezzo-forte). The woodwinds play sustained notes. The brass and percussion enter with eighth-note patterns. The strings play eighth-note patterns. The bassoon section has two parts (1 and 2). The tuba and double bass are silent. The percussion part for temple blocks consists of six eighth-note patterns. The strings play eighth-note patterns with slurs. The bassoon section has two parts (1 and 2). The tuba and double bass are silent. The percussion part for temple blocks consists of six eighth-note patterns. The strings play eighth-note patterns with slurs. The bassoon section has two parts (1 and 2). The tuba and double bass are silent. The percussion part for temple blocks consists of six eighth-note patterns.

53

F

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc.

Bongo w/ sticks

Vlns. 1 2

Vla.

Vlc.

Cb.

Detailed description: This page contains two systems of musical notation. The top system (measures 53-54) features ten staves for Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, and Perc. instruments. The bottom system (measures 54-55) features five staves for Vlns., Vla., Vlc., and Cb. instruments. Measure 53 starts with eighth-note patterns in six staves, followed by measures of rests and dynamics (p, f, sforzando). Measure 54 continues with eighth-note patterns and rests. Measure 54 of the bottom system begins with sustained notes and arco markings. Measure 55 of the bottom system starts with eighth-note patterns and sustained notes.

57

Picc. *f*
 1 Fls. *f*
 2 Fls. *f*
 Obs. 1
 Obs. 2 *f*
 Cls. 1
 Cls. 2 *f*
 Bsns. 1
 Bsns. 2 *f*
 Hns. 1
 Hns. 2 *f*
 3 Hns.
 4 Hns. *f*
 Tpts. 1
 Tpts. 2 *f*
 Tbns. 1
 Tbns. 2
 Tuba
 (Bongo) *f*
 Perc. *f*
 Triangle *f*
 Vlns. 1
 Vlns. 2
 Vla.
 Vlc.
 Cb. *pizz.* *f*

61

Picc. 1 Fls. 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2

Hns. 1 2 3 4 Tpts. 1 2 3 Tbns. 1 2 3 Tuba

Perc. Triangle Bongo

Vlns. 1 2 Vla. Vlc. Cb.

Flute parts (Fls. 1, 2) play eighth-note patterns with grace notes and dynamic **p**. Oboe part (Obs. 1) has sixteenth-note patterns with grace notes and dynamic **p**. Clarinet part (Cl. 1) has eighth-note chords. Bassoon part (Bs. 1) has eighth-note chords. Horn parts (Hns. 1, 2) play eighth-note patterns. Trombone parts (Tpt. 1, 2) play eighth-note patterns. Tuba part (Tuba) rests. Percussion part (Perc.) plays triangle and bongo with dynamics **mf** and **p**. Violin parts (Vlns. 1, 2) play eighth-note patterns with **f** dynamics and **pizz.** Viola part (Vla.) plays eighth-note patterns with **f** dynamics and **pizz.** Cello part (Vlc.) plays eighth-note patterns with **f** dynamics and **pizz.** Double bass part (Cb.) plays eighth-note patterns with **f** dynamics.

G Grandly, *as a celebration of Autumn*

65

Picc. 1 Fls. 2 Obs. 1 Cls. 1 Bsns. 1
Hns. 2 Tpts. 3 Tbns. 2 Tuba Perc.

as a celebration of Autumn

Vlns. 1 Vla. Vlc. Cb.

G Grandly,
as a celebration of Autumn

69

Picc. Fls. Obs. Cls. Bsns.

Hns. Tpts. Tbns. Tuba (4 Tom-Toms) Perc.

Vlns. Vla. Vlc. Cb.

74

Picc. 1
Fls. 1
Obs. 1
Cls. 1
Bsns. 1
Hns. 1
Tpts. 1
Tbns. 1
Tuba
Perc.

(4 Tom-Toms)

Vlns. 1
Vla.
Vlc.
Cb.

unis.

78

H

Picc. 1 Fls. 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2

Hns. 1 2 3 4 Tpts. 1 2 3 Tbns. 1 2 Tuba

(4 Tom-Toms) Perc.

Vlns. 1 2 Vla. Vlc. Cb.

H

Picc. 1 Fls. 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2

Hns. 1 2 3 4 Tpts. 1 2 3 Tbns. 1 2 Tuba

(4 Tom-Toms) Perc.

Vlns. 1 2 Vla. Vlc. Cb.

H

Vlns. 1 2 Vla. Vlc. Cb.

82

Picc.

Fls.

Obs.

Cls.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

(4 Tom-Toms)

Perc.

Vlns.

Vla.

Vlc.

Cb.

86

Picc.

Fls. 1 (f)

Obs. 1
2

Cls. 1
2 (f)

Bsns. 1
2

Hns. 1
2

Tpts. 1
2
3

Tbns. 1
2

Tuba

Perc. Bongo (f)

Vlns. 1 (f)
2 (f)

Vla. (f)

Vlc. non div. (f)

Cb. (f)

pizz.

pizz. non div.

pizz.

I

90

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2 (f) *a2* *p* sub. *f* *p* sub.

Hns. 1 2 (f) *a2* *p* sub. *f* *p* sub.

3 4 (f) *a2* *p* sub. *f* *p* sub.

Tpts. 1 2 (f) *a2* *p* sub. *f* *p* sub.

Tbns. 1 2 (f) *a2* *p* sub. *f* *p* sub.

Tuba > *p* sub. *f* *p* sub.

Low Tom-Tom Maracas

Perc. *f* *p* sub. *f* *p*

I *arco, div.*

Vlns. 1 2 *p* *f* *p* unis.

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

Vlc. *p* *f* *p*

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

94

Picc. *f*

Fls. *f*

Obs. 1 2 *f*

Cl. 1 2 *a2* *f*

Bsns. 1 2 *f*

Hns. 1 2 *a2* *f*

Tpts. 1 2 *a2* *f*

Tbns. 1 2 *f*

Tuba *f*

(Maracas)

Perc. *f*

Bongo *f*

Vlns. 1 *f* *unis.* *non div.*

Vlns. 2 *f* *non div.*

Vla. *f* *non div.*

Vlc. *f*

Cb. *f*

rit.

Low Tom-Tom *f*

J *a tempo, quickly*

98

Picc.

Fls.

Obs.

Clz.

Bsns.

Hns.

Tpts.

Tbns.

Tuba

Perc.

Chimes

J *a tempo, quickly*

scurrying leaves

Vlns.

Vla.

Vlc.

Cb.

102

Picc. Fls. Obs. Cls. Bsns. Hns. Tpts. Tbns. Tuba Perc. Vlns. Vla. Vlc. Cb.

rit.

Susp. Cym. Low & Hi Tom-Toms

rit.

(rit.)

Duration: 3'30"/Total Duration: 16'30"
With reading: 22'00"
February 5, 2008/Braintree, Vermont