

Gwyneth Walker

My Native Soil

a New England Suite
for chamber orchestra

Homage to the Hills (morning light)

Homage to the Lakes and Rivers (noonday rest)

Homage to the Quiet Land (meadow at dusk)

Homage to the Pilgrim Past (harvest home)

My Native Soil

a New England Suite for chamber orchestra

(2,1,1,1 1,1,1,0 1 perc. strings: min. 4,4,3,2,1)
duration: 12:30

Homage to the Hills (morning light)

I look to the hills whence cometh my strength – Psalm 121

*Peacefully...the light on the hills...playfully...
excitement...the beauty of the hills...*

Homage to the Lakes and Rivers (noonday rest)

*Let the noon find thee by other lakes, and the night overtake thee everywhere at home –
H.D. Thoreau*

shimmering lake surface...peacefully (at rest)...rivers...

Homage to the Quiet Land (meadow at dusk)

The call...the reply...and evening comes

*as a solitary call over the meadow...a hint of woodland sounds...birds fly over the meadow in the distance...
gathering energy...woodland sounds...*

Homage to the Pilgrim Past (harvest home)

*All is safely gathered in, ere the winter storms begin – Hymn: "Come, Ye Thankful People,
Come"*

*bleakness – with the apprehension of winter approaching..."Come, Ye Thankful People, Come"...
a lone voice fearing winter...celebration: "This is my Father's World"*

* * * *

photos or visual displays of New England landscape might be charming, especially as the US 250th anniversary (1776-2026) approaches

My Native Soil

a New England Suite
for Chamber Orchestra

Gwyneth Walker

1. Homage to the Hills (morning light)

I look to the hills whence cometh my strength – Psalm 121

Flowing, moderate tempo ($\bullet = 132$)

Flowing, moderate tempo ($\bullet = 132$)

Flutes 1
Flutes 2
Oboe
B♭ Clarinet
Bassoon

Horn in F
Trumpet in C*
Trombone

Percussion
(Bongo, Suspended
Cymbal, Maracas,
Low Tom-Tom, Triangle,
Claves, Sandpaper Blocks,
Glockenspiel, Tenor Drum)

Violins 1
Violins 2
Viola
Violoncello
Contrabass

One player

One player Two players

(p) Two players

(p)

*Parts for B♭ Trumpet are also available.

A

Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Cl. *p*

Bsn. - - - - - *p*

Hn. - - - - - -

Tpt. - - - - - -

Tbn. - - - - - -

Perc. Bongo (hands) - - - - - *p*

Vlns. 1 - - - - - - *p*

Vlns. 2 - - - - - - *p*

Vla. - - - - - - *p*

Vlc. - - - - - - *p*

Cb. - - - - - - *p*

Tutti, div.

A

Tutti

pizz.

10

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

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

p

unis.

div. *unis.* *div.* *unis.*

div. *unis.* *div.* *unis.*

div. *unis.* *div.* *unis.*

arco

14

B

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Bongo)
Perc.

poco cresc.
poco cresc.

mf peacefully
mf peacefully
mf
mf
mf
mf
mf
mf

B

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

poco cresc.
poco cresc.
poco cresc.
poco cresc.

mf peacefully
mf peacefully
div.
div.
unis.
unis.
mf
mf

div.
div.
unis.
unis.
mf

mf

18

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

Vlns. 1
Vlns. 2
Vla. *div.*
Vlc. *div.*
Cb.

22

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
(Bongo)
Perc.

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

peacefully
(mf)
peacefully
(mf)
peacefully
(mf)

div.

unis.
div.
unis.
div.

27 **C**

Fls.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Suspended Cymbal

Vlns.

Vla.

Vlc.

Cb.

Flute parts play eighth-note patterns with grace notes and dynamic markings > and *mf*. Oboe and Clarinet play eighth-note patterns with grace notes. Bassoon rests. Horn and Trombone play eighth-note patterns with grace notes and dynamic markings >. Trumpet plays eighth-note patterns with grace notes. Percussion plays sustained notes with dynamic markings *p*, *mf*, and *p*. Violin parts play sixteenth-note patterns with grace notes and dynamic markings *unis.* and *3*. Cello and Double Bass play eighth-note patterns with dynamic markings *pizz.*, *arco*, *pizz.*, and *arco*.

D *The light on the hills*

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Susp. Cym.)
Perc.

D *The light on the hills*

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

mf *mf* **p** *unobtrusive*

D *The light on the hills*

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

rolled pizz. **p**
rolled pizz. **p**
div. *unis.* *pizz.* *rolled pizz.*
div. *unis.* *pizz.* **p**
pizz. **p**

36

Fls.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vlns.

Vla.

Vlc.

Cb.

The musical score page contains ten staves of music. The top section (measures 1-5) includes Flutes (2 parts), Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion. The bottom section (measures 6-10) includes Violins (2 parts), Viola, Cello, and Double Bass. Measure 36 begins with rests for most instruments. The Oboe starts a melodic line in measure 6, marked *mf*. The Clarinet and Bassoon provide harmonic support with sustained notes. Measures 7-10 feature rhythmic patterns from the Percussion and Violins. The Viola and Cello begin their *rolled pizz.* (pizzicato) in measure 8, continuing through measure 10.

40

E

Fls.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

(Mar.)

Perc.

Vlns.

Vla.

Vlc.

Cb.

44

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

cresc. poco a poco

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

mf
arco

mf
arco

mf
arco

mf
arco

mf
arco

48

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Mar.)
Perc.

F

full sound
f cantabile
Low Tom-Tom (hands)
f
f

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

F

full sound
f cantabile
full sound
f cantabile
div.
unis. full sound
f cantabile
div. full sound
f cantabile
full sound
f cantabile
full sound
f cantabile

G

52

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

Bongo (hands) Low Tom-Tom Bongo

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

56

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

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

60

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

Bongo (hands) Low Tom (hands) Bongo

f *p*

p

65 **H** *lightly*
 Cl. *p playfully*

Perc. **Triangle** *p* (Tri.) dry sound, no ring *ring* 3

Vla. *pizz.*

Vlc. *(p)* *pizz.*

Cb. *(p)*

69

Cl. *—*

Tpt. *Cup mute* *p playfully*

Perc. **Claves** *p*

Vla. *pizz.* *p*

Vlc.

Cb.

73 **I**

Ob. *p playfully*
Perc. *p*

Vlns. 1 *pizz.*
Vlns. 2 *p*

Vla.

I

growing in excitement

77 Fls. 1 *mf* Fls. 2 *mf* Ob. Cl. Perc. *mf* *f full sound*

Ob. Cl. *f full sound*

Cl. *f full sound*

Perc. *f*

growing in excitement

Vlns. 1 *arco* *mf* Vlns. 2 *arco* *mf* Vla. *arco* *mf* *f full sound*

Vlns. 2 *arco* *mf* Vla. *arco* *mf* *f full sound*

Vla. *arco* *mf* *f full sound*

J *The beauty of the hills*

81

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

f full sound

K Grandly

f full sound
Open
f full sound
f full sound

Bongo (sticks)
Low Tom (sticks) *f*

Susp. Cym.

J *The beauty of the hills*

div.
unis.
div.
unis.
3

div.
div.

arco
full sound

arco
full sound

K Grandly

86

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

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

91 [L]

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Bongo (sticks)
Low Tom (sticks)

dim. poco a poco
dim. poco a poco

(f) (f) (f) (f)

L

div. unis. div.

1
Vlns.
Vlns.
Vla.
Vlc.
Cb.

95

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

1
2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

unis.
div.
One player
One player
>
>
>
>
>
>

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

p

2. Homage to the Lakes and Rivers (noonday rest)

Let the noon find thee by the other lakes, and the night overtake thee everywhere at home
 —H. D. Thoreau

Flowing ($\bullet = 120$)

shimmering lake surface

Vlns. 2

Vla.

Vlc.

Cb.

Fls. 1

Perc.

Maracas*

Glockenspiel

Vlns. 1

Vla.

Vlc.

Cb.

A

legato

p peacefully (at rest)

p

A

shimmering lake surface

*Shake maracas with one hand, leaving the other free to play the Glockenspiel.

13

Fls.

Perc.

Vlns.

Vla.

Vlc.

Cb.

p peacefully (at rest)

19 **B** *legato*

Ob.

Cl.

Perc.

Vlns.

Vla.

Vlc.

Cb.

p peacefully (at rest)

B

legato

p peacefully (at rest)

25

C

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Glock.)
Perc.

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

D

31

Fls. 1
Fls. 2 (p)
Ob.
Cl. (p)
Bsn.

p

Hn.
Tpt.
Tbn.

p

Perc.

D

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

pp **pp**
p [“rivers” motive]
mf **rolled pizz.**
pizz.

37

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc. Mar.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

p *mf*

p *mf*

p

mf

mf

43 [E]

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

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

49

This musical score page contains two systems of music. The top system consists of six staves for Flute (Fls.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trompete (Tpt.), and Tuba (Tbn.). The bottom system consists of five staves for Violin (Vlns.), Viola (Vla.), Cello (Cb.), Double Bass (Vlc.), and Percussion (Perc.). Measure 49 begins with Flutes 1 and 2 playing eighth-note patterns. The Oboe and Clarinet play eighth-note patterns with dynamic markings *mf*. The Bassoon, Horn, Trompete, and Tuba remain silent. The Violins play eighth-note patterns. The Violas play eighth-note patterns. The Cellos play eighth-note patterns. The Double Bass and Percussion play eighth-note patterns. The Double Bass uses the instruction *arco*.

55

F

f

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Susp. Cym.

Low Tom-Tom

Vlns.

Vla.

Vlc.

Cb.

arco

f

60

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
(Susp. Cym.)
(Tom)
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

66

G

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

71

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Susp. Cym.)
Perc.

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

75 [H]

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

Low Tom-Tom

[H]

unis. div. unis. div. unis. div. div. div. div. div.

81

Fls. 1 *mf*

Fls. 2 - *mf*

Perc. **I** - *p*

Glock.
gently rolled

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

I - *p* *pp* barely audible

Two players

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

pizz. *p* *p* *unis.* *p* *div.*

J

Perc. *p*

Vlns. 1 *mf*

Vlns. 2 -

Vla. *p*

Vlc. *p*

Cb. *p*

J

Vlns. 1 *mf*

Vlns. 2 -

Vla. *p*

Vlc. *p*

Cb. *p*

unis. *div.* *unis.*

95

rit.

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

Hn.
Tpt.
Tbn.

Perc.

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

Tutti

p

rit.

div.

arco

100 [K] Slower ($\bullet = 100$)

rit.

Fls. 1
Fls. 2
Ob.
Cl. p
Bsn. p
Hn. p
Tpt. p
Tbn. p
Perc. Low Tom-Tom p Mar. pp
 [K] Slower ($\bullet = 100$) rit. div. pp
 Vlns. 1
Vlns. 2 p div. pp
 Vla. p unis. div. pp
 Vlc. p div. pp
 Cb. p pp

3. Homage to the Quiet Land (meadow at dusk)

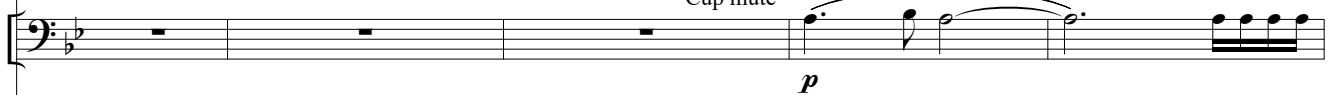
The call. . . the reply. . . and evening comes

Moderate tempo ($\text{♩} = 108$)
as a solitary call over the meadow

Bsn. 

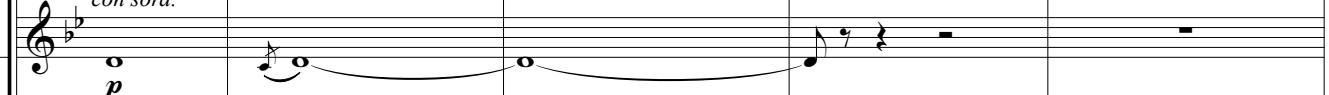
≡

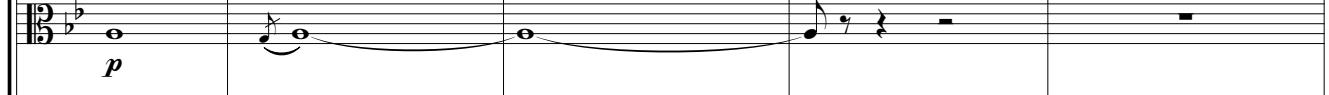
Bsn. 

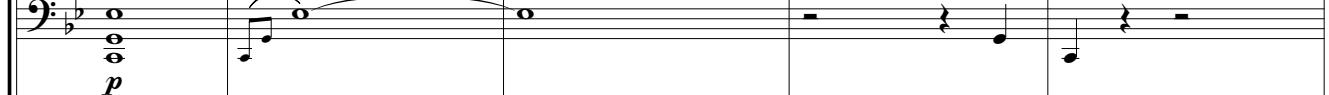
Tbn. 

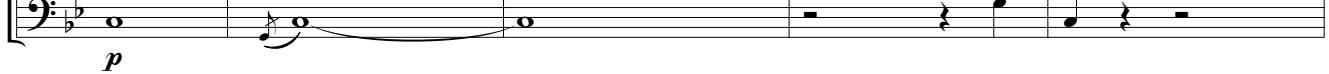
Perc. 

Vlns. 1 

Vlns. 2 

Vla. 

Vlc. 

Cb. 

A

a solitary call (answering bassoon)
 Cup mute
p

Claves
a gentle hint of woodland sounds

p

con sord. [grace notes precede the beat]

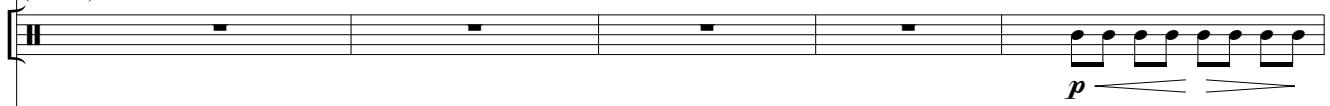
div. a3 *unis.* *pizz.*

con sord. *pizz.*

II

Bsn. 

Tbn. 

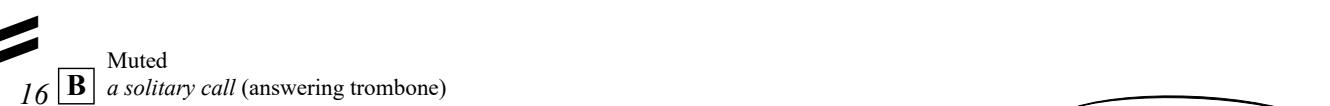
(Claves)
Perc. 

Vlns. 1 

Vlns. 2 

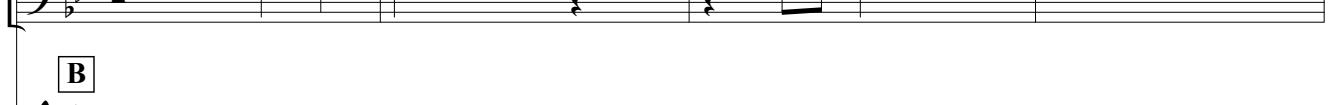
Vla. 

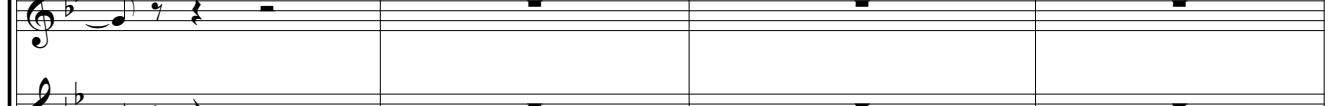
Vlc. 

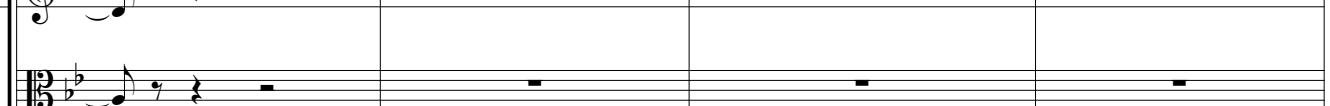
Cb. 

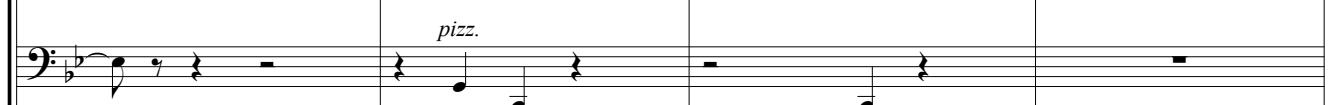
Muted
16 B a solitary call (answering trombone)

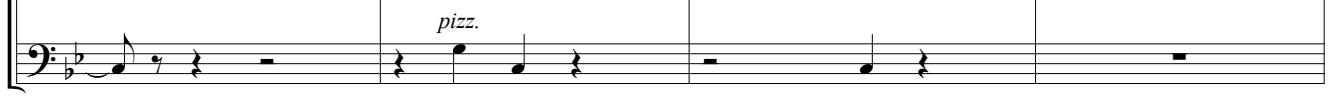
Hn. 

Tbn. 

Vlns. 1 

Vlns. 2 

Vla. 

Vlc. 

pizz.
Cb. 

C

20

Fls. 1, 2, Ob., Cl., Bsn. (p)

Hn. Cup mute a solitary call (answering horn) Tpt. p Tbn.

Perc. Claves p

C

Vlns. 1, 2, Vla. arco div. a3 unis. Vlc. arco pizz. Cb. pizz.

D birds fly over the meadow
in the distance

25

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Claves)
Perc.

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

D birds fly over the meadow
in the distance

p

p

p

p

at the tip

D

pp barely audible
at the tip

pp barely audible

30

Fls. 1
Fls. 2
Ob. *p*
Cl.
Bsn. *p*
Hn.
Tpt.
Tbn.
Perc.

Vlns. 1
Vlns. 2
Vla. *div. at the tip*
pp barely audible
Vlc. *(pizz.)*
Cb. *p*
(pizz.)

p

E *Slightly agitated*

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Claves)
Perc.

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

E *Slightly agitated*

p

p

p

p

ord.
p
ord.
p
ord.
unis.
p
arco
div. a3
p
arco
p

div.

p

40

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

1
2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

div.
(p)

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

45 [F]

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

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

mf

mf

mf

mf

mf

mf

unis.

p

unis.

p

unis.

p

tremolo gliss.

mf

tremolo gliss.

p

mf

p

50

Cl.

Bsn.

(Claves)

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

G

p

legato

ord.

div. a3

Ob.

Cl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

55

cresc. poco a poco

cresc. poco a poco

div.

unis.

cresc. poco a poco

div. a3

unis.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

59

H

Fls. 1

Fls. 2 *cresc. poco a poco*

Ob. *(cresc.)*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. **H**

Vlns. 1 *unis.*

Vlns. 2 *div.*

Vla.

Vlc.

Cb.

H

mf

mf

mf

mf

mf

mf

mf

mf

mf

64

Fls. 1
Fls. 2
Ob.
Cl.

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

pizz.
arco

69

Cl.
Bsn.

mf

I

unis.

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

unis.

p

I

p

p

p

p

74

Fls. 1
Fls. 2
Ob.
Cl.
Bsn. *p*
Hn. *p* <>
Tpt. *p* <>
Tbn. *p* <>
Perc.
Vlns. 1
Vlns. 2
Vla.
Vlc. *div. a3* *unis.* *div. a3* *unis.* *div. a3*
Cb. *pizz.* *arco* *pizz.* *arco* *pizz.*

79

rit.

Fls. 1 *p*
Fls. 2 *p*
Ob. *p*
Cl. *p*
Bsn. *p*

Hn. remove mute
Tpt. remove mute
Tbn. remove mute

Perc. Claves *p*

rit.

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb. *arco*

4. Homage to the Pilgrim Past (harvest home)

All is safely gathered in, ere the winter storms begin –Hymn: “Come, Ye Thankful People, Come”

Moderate tempo ($\text{♩} = 112$)

bleakness – with the apprehension of winter approaching

Musical score for Flutes 1 and 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Percussion. The score consists of two systems of music. In the first system, Flute 1 and Flute 2 play eighth-note patterns with grace marks, while the other instruments remain silent. Dynamics include **p** (piano) and **p** (pianissimo). In the second system, all instruments remain silent except for the Percussion, which plays a rhythmic pattern of sixteenth-note pairs.

Musical score for Percussion and a section for Violins, Violas, Cellos, and Double Bass. The Percussion part continues with its sixteenth-note pattern. The section for strings (Violins 1 & 2, Violas, Cellos, Double Bass) enters with sustained notes. The Percussion part is labeled **Glock. (soft mfts.)** and **“silvery” background**. Dynamics include **pp** (pianississimo).

Moderate tempo ($\text{♩} = 112$)

bleakness – with the apprehension of winter approaching

via. sord.

Musical score for Violins, Violas, Cellos, and Double Bass. The strings play sustained notes. The dynamic **via. sord.** (through the sordino) is indicated above the staff. The score consists of two systems of music.

Fls. 1 2

Perc.

Vlns. 1 *senza sord.* **p** 3 Vlns. 2 *senza sord.* *pizz.*

Vla. **p** Vla. *senza sord.* *pizz.*

p

Cl. **p**

Perc. *fade out*

Vlns. 1 2

Vla. *arco* 3 *senza sord.* *pizz.*

Vlc. **p** Vlc. *arco* 3 *senza sord.* *pizz.*

Cb.

p

13

[A] [based on the hymn "Come, Ye Thankful People, Come"]

Fls.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vlns.

Vla.

Vlc.

Cb.

*as a lone voice, fearing the approaching winter
lightly tongued*

mf espr.

[A]

p

17

Ob.

Bsn.

p

Susp. Cym.

Perc.

1 Vlns. (p)

2 Vlns.

Vla.

Vlc.

Cb.

20

Ob.

Bsn.

Perc.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

23 [B]

Fls. 1
Fls. 2
Ob.
Cl. *mf* *espr.*
Bsn.
Hn.
Tpt.
Tbn.
(Susp. Cym.)
Perc.

Vlns. 1
Vlns. 2
Vla.
Vlc. *pizz.*
Cb.

C

28

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

Hn.
Tpt.
Tbn.

Perc.

This section shows measures 28 through the end of the page. The woodwind section (Flutes 1, Flutes 2, Oboe, Clarinet, Bassoon) has sustained notes with grace notes. The brass section (Horn, Trumpet, Trombone) has sustained notes. The Percussion part consists of short, rhythmic patterns. Measure 29 begins with a dynamic of *p*.

Open

mf *espr.*

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

This section shows measures 28 through the end of the page. The Violin section (Violins 1, Violins 2) plays eighth-note patterns. The Cello and Double Bass provide harmonic support. The Bassoon (Vlc.) has sustained notes. Measure 29 begins with a dynamic of *p*. The bassoon has a dynamic of *pizz.*

C

32

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
(Susp. Cym.)
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

mf

Open

mf esp.

p *mf*

mf

mf

mf

36 **D**

Fls. 1
Fls. 2
Ob.
Cl. *mf*
Bsn.
Hn.
Tpt.
Tbn.
Perc.

Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb. *arco*

40

E

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc. Bongo
p *mf*

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

pizz.

pizz.

p *mf*

E

44

Fls. 1
Fls. 2
Bsn.
Mar.
Perc.
Vla.
Vlc.
Cb.

48

Fls. 1
Fls. 2
Ob.
Bsn.
Perc.
Vln. 2
Vla.
Vlc.
Cb.

52

F

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
(Mar.)
Perc.

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

arco

F

57

G Slightly faster ($\text{♩} = 112$)
with more energy

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

mf

(*mf*)

mf

Open

mf

Low Tom-Tom (hands)

Bongo (hands)

G Slightly faster ($\text{♩} = 112$)
with more energy

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

mf

mf

mf

mf

mf

62

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

Hn.
Tpt.
Tbn.

Perc. (Bongo)

Vlns. 1
Vlns. 2

Vla.

Vlc.

Cb.

mf lightly, sparkling

p in the background

p in the background

p in the background

66

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

mf lightly, sparkling
as a sigh

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

71 H

Fls.

Ob. *mf* lightly, sparkling

Cl. *mf* lightly, sparkling

Bsn. *mf*

Hn. *mf* >

Tpt. *mf* >

Tbn. *mf*

Perc.

Vlns. *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

76

I

Fls. 1

Fls. 2 *mf lightly, sparkling*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

*rit.*Slower ($\text{♩} = 100$)**J** Very lively and celebratory($\text{♩} = 144$)

Fls.
2
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

Perc.

Susp. Cym.

rit.

Slower ($\text{♩} = 100$)

J Very lively and celebratory

($\text{♩} = 144$)

Vlns.
2
Vla.
Vlc.
Cb.

[based on the hymn "This is My Father's World"]

86

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

f

f

p cresc. poco a poco (to K)

f

f

p cresc. poco a poco (to K)

Glock.

f

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

p cresc. poco a poco (to K)

91

K

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

(cresc.) **f**

(cresc.) **f**
(Glock.)

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

(cresc.) **f**

(cresc.) **f**

(cresc.) **f**

(cresc.) **f**

(cresc.) **f**

95 *rit. to end*

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Low Tom (sticks)
Tenor Drum
f
rit. to end

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

(rit.)

98

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc. Bongo
Tenor Dr.
Low Tom
Susp. Cym.
(rit.)
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.