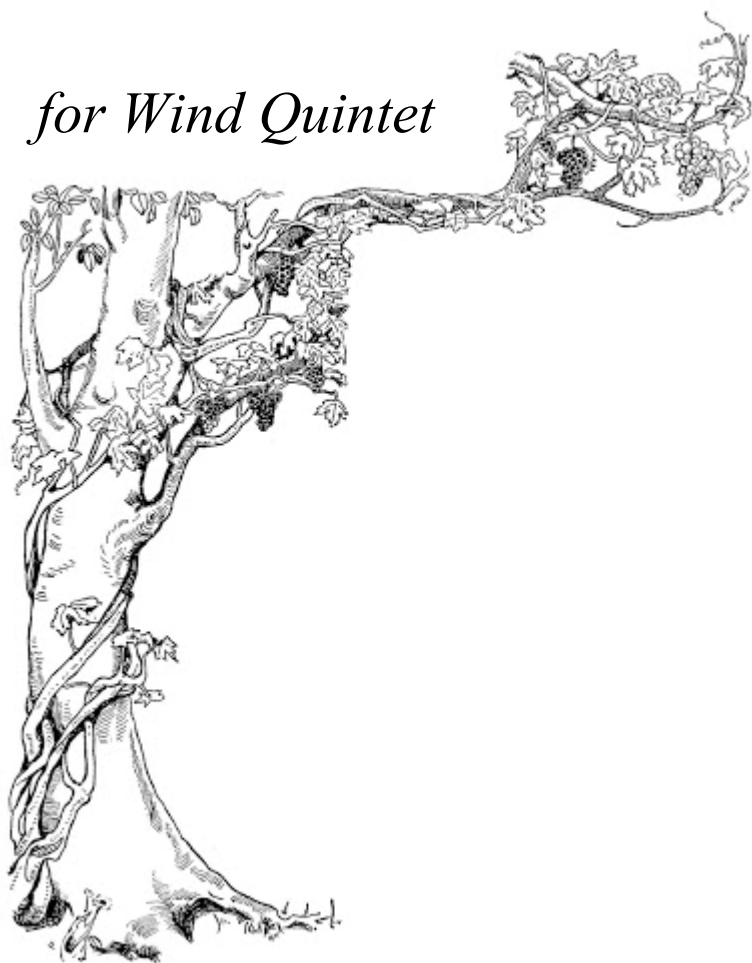


Gwyneth Walker

All Nature Sings

for Wind Quintet



All Nature Sings

Composed in celebration of the Centennial of the Helen and Alice Bristow Bird Sanctuary
and Wildwood Preserve, New Canaan, Connecticut – 1924-2024

duration circa 11 minutes (without readings)



I. “In Flight”	1
II. “Quiet Paths, a Pond”	9
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All Nature Sings is a suite of five movements for woodwind quintet inspired by the Bristow Bird Sanctuary and Wildwood Preserve, located near the composer’s CT home. This beloved refuge has been visited and enjoyed by the composer since her childhood. Much of the woodland beauty and peace have remained the same over the years.

Each movement of the suite speaks to a different aspect of the sanctuary life. “In Flight” are the birds, flying and singing overhead, or hopping playfully on the ground. Often they sing individually. But here they join together in chorus!

The pond in the sanctuary is hidden away near the edge of the property. Surrounded by trees, the surface of the water is extremely peaceful, offering an ideal home for a pair of mallard ducks. First one duck (the Oboe) and then two ducks (Oboe and Flute) glide across the pond. Motion is gentle and graceful.

And then...one’s tranquility is interrupted by the sounds of scurrying. There is “Something Underfoot!” Creatures large and small rustle in the underbrush. Some move quickly, some move deliberately. What joy and energy they have in exploring their home!

In “This Stillness” of nature, the traveler escapes to be alone. And yet, in the moments of solitude, one may encounter an infinite (divine) companion. “We walked together as one.” [The French Horn portrays the solitary traveler, with the Bassoon as the *companion*. In the meantime, the upper woodwinds form a canopy of trees overhead, as the spirit protecting and encompassing the traveler.]

The lyrics to the hymn “This is my Father’s World” inspire the last movement “Celebration – the Music of the Spheres.” Of special relevance are the words *And to my listening ears all nature sings, and round me rings the music of the spheres*. When one visits the Bird Sanctuary, and takes a moment to listen, one hears a grand symphony of sound, the celebration of the natural world.



The Poems

*The composer has selected favorite poems which might be read aloud before the playing of each movement of music.
The woodwind players or audience may contribute their own choices.*

I. "In Flight"

"Hope" is the thing with feathers

Emily Dickinson

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

"Hope" is the thing with feathers -
That perches in the soul.



The Windhover

Gerard Manley Hopkins

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn
Falcon, in his riding
Of the rolling level underneath him steady air,
and striding
High there, how he rung upon the rein of a
dimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend:
the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, - the achieve of, the mastery
of the thing!

II. "Quiet Paths, a Pond"

Acquaintance with Nature

Henry David 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!



III. "Something Underfoot! (scurrying)"

All Things Bright and Beautiful

Cecil F. Alexander (G. Walker alt.)

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful:
The Lord has made them all.

Each flower that opens,
Each bird that sings,
With their glowing colors,
And their tiny wings.

All things bright and beautiful,
The Lord has made them all.

The freezing wind in winter,
The baking summer sun,
The golden leaves in autumn,
God made them all - bright and beautiful...
wise and wonderful...
great and small.

IV. “Interlude – This Stillness”

This Stillness

Henry David Thoreau

This stillness, solitude, wildness of Nature
Is like an herb,
or food to my intellect.
This is what I go out to seek.
It is as if I always met in those places
Some grand, serene, immortal,
Infinitely encouraging, though invisible,
companion.
We walked together as one.



V. “Celebration – The Music of the Spheres”

The Music of the Spheres

(adapted by Gwyneth Walker from the hymn text
“This is My Father’s World” by Maltbie D. Babcock)

This is my beloved world,
And to my listening ears
All nature sings, and round me rings
The music of the spheres.

In my beloved world,
I rest me in the thought
Of rocks and trees, of skies and seas –
The gifts that Nature wrought.

In our beloved world,
Where birds their carols raise,
The morning light, the lily white,
Declare our Maker’s praise...
Declare our Maker’s praise.

And to my listening ears
All nature sings, and round me rings
The music of the spheres.

The Composer

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont before returning to live in her childhood hometown of New Canaan, Connecticut.

Further information concerning Gwyneth Walker and her works is available at:

www.gwynethwalker.com

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14 A

Fl.
Ob.
Cl.
Hn.
Bsn.

21 B *lightly tongued (as a bird)*

Fl. *p* *mf*
Ob. *p*
Cl. *p*
Hn. *p*
Bsn. *p* *mf*

27

Fl.
Ob.
Cl. *mf*
Hn. *mf*
Bsn.

33

Fl. *(mf)*
lightly tongued

Ob. *mf*

Cl. *(mf)*

Hn. *(mf)*

Bsn. *(mf)*

39

C

Fl.

Ob.

Cl. *(mf)*

Hn.

Bsn. *(mf)*

45

Fl. *(mf)*

Ob.

Cl. *(mf)*

Hn. *(mf)*

Bsn. *(mf)*

51

Fl.
Ob.
Cl.
Hn.
Bsn.

(mf)

(mf)

D

56

playfully, lightly

Fl.
Ob.
Cl.
Hn.
Bsn.

f

playfully, lightly

f

playfully, lightly

f

playfully, lightly

f

f

62

E

Fl.
Ob.
Cl.
Hn.
Bsn.

68

Fl.
Ob.
Cl.
Hn.
Bsn.

74

F

Fl.
Ob.
Cl.
Hn.
Bsn.

80

G Interlude

Fl.
Ob.
Cl.
Hn.
Bsn.

87

Fl. (p)

Ob. (p)

Cl.

Hn. *delicately* (p)

Bsn.

Detailed description: This system contains measures 87 through 92. The Flute and Oboe parts feature a melodic line starting with a half note followed by a quarter note triplet, marked with a piano (*p*) dynamic. The Clarinet, Horn, and Bassoon parts provide harmonic support with various rhythmic patterns, including quarter notes and eighth notes. The Horn part is specifically marked *delicately* and *p* in the final measure of this system.

93

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Hn. *cresc.*

Bsn. *cresc.*

Detailed description: This system contains measures 93 through 98. All woodwind parts (Flute, Oboe, Clarinet, Horn, and Bassoon) are marked with a *cresc.* (crescendo) dynamic. The Flute and Oboe parts continue their melodic lines, while the Clarinet, Horn, and Bassoon parts play rhythmic accompaniment. The Bassoon part has a *cresc.* marking in the final measure of this system.

H *especially joyful*

99

Fl. (cresc.) *f especially joyful*

Ob. (cresc.) *f especially joyful*

Cl. (cresc.) *f especially joyful*

Hn. (cresc.) *f especially joyful*

Bsn. (cresc.) *f*

Detailed description: This system contains measures 99 through 104. A rehearsal mark **H** is placed above the first measure, with the instruction *especially joyful*. All woodwind parts are marked with a *cresc.* dynamic. The Flute, Oboe, Clarinet, and Horn parts are also marked with a forte (*f*) dynamic and the instruction *especially joyful*. The Bassoon part is marked with a forte (*f*) dynamic. The Flute, Oboe, and Clarinet parts feature a melodic line with eighth notes, while the Horn and Bassoon parts play rhythmic accompaniment.

I

105

Fl.
Ob.
Cl.
Hn.
Bsn.

lightly tongued

Detailed description: This system contains measures 105 through 110. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). Measures 105-107 show a melodic line in the Flute and Oboe parts, with the Clarinet and Bassoon providing harmonic support. Measure 108 is marked with the instruction "lightly tongued" and features a rhythmic pattern in the Clarinet. Measures 109-110 continue the melodic and harmonic development.

110

Fl.
Ob.
Cl.
Hn.
Bsn.

Detailed description: This system contains measures 110 through 115. The Flute and Oboe parts have a melodic line that begins in measure 110. The Clarinet part has a rhythmic pattern. The Horn and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns.

J

115

Fl.
Ob.
Cl.
Hn.
Bsn.

(sneak breath as needed)

Detailed description: This system contains measures 115 through 120. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). Measures 115-119 are marked with the instruction "(sneak breath as needed)" and feature a complex rhythmic pattern in the Flute, Oboe, and Clarinet parts, with sixteenth notes and slurs. The Horn and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns.

119

Fl.
Ob.
Cl.
Hn.
Bsn.

122

Fl.
Ob.
Cl.
Hn.
Bsn.

2:00

2. "Quiet Paths, a Pond"

Slow, gently flowing (♩. = 56)

Musical score for measures 1-8. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is B-flat major (two flats) and the time signature is 3/4. The Flute and Oboe parts are mostly rests. The Clarinet part has rests. The Horn part plays a melody starting on G4, moving up stepwise to D5, with a *p* dynamic marking. The Bassoon part has rests until measure 7, where it begins a melody starting on G2, moving up stepwise to D3, also with a *p* dynamic marking. The instruction "very smoothly, as the surface of a pond" is written above the Horn part.

Musical score for measures 9-15. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has rests. The Oboe part plays a melody starting on G4, moving up stepwise to D5, with a *p* dynamic marking. The Clarinet part has rests until measure 11, where it begins a melody starting on G4, moving up stepwise to D5, with a *p* dynamic marking. The instruction "as a ripple on a pond" is written above the Clarinet part. The Horn part plays a melody starting on G4, moving up stepwise to D5. The Bassoon part plays a melody starting on G2, moving up stepwise to D3. A rehearsal mark "9 A" is present at the beginning of the system.

Musical score for measures 16-22. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has rests. The Oboe part plays a melody starting on G4, moving up stepwise to D5, with a *delicately* instruction above it. The Clarinet part plays a melody starting on G4, moving up stepwise to D5. The Horn part plays a melody starting on G4, moving up stepwise to D5. The Bassoon part plays a melody starting on G2, moving up stepwise to D3. A rehearsal mark "16" is present at the beginning of the system.

*Picturing a pair of mallard ducks swimming across the pond.

23 B
Flute

Fl. Ob. Cl. Hn. Bsn.

p

30

Fl. Ob. Cl. Hn. Bsn.

37 C

Fl. Ob. Cl. Hn. Bsn.

mf *p* *mf*

44

Fl. (p) mf

Ob.

Cl. mf

Hn.

Bsn.

51

Fl. mf D

Ob. mf

Cl.

Hn.

Bsn.

58

Fl.

Ob.

Cl.

Hn.

Bsn.

65 (sneak a breath if necessary)

Fl. *p*

Ob. *p*

Cl.

Hn. *p* (*p*)

Bsn. *p* (*p*)

E Relaxed tempo
(allowing freedom for Clarinet solo)

72

Fl.

Ob.

Cl. *gentle solo*
mf

Hn.

Bsn.

F

79

Fl.

Ob.

Cl.

Hn.

Bsn.

86 G

Fl.
 Ob.
 Cl.
 Hn.
 Bsn.

p
 mf

Detailed description: This system of music covers measures 86 to 92. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has three flats (B-flat, E-flat, A-flat). The flute part is mostly rests. The oboe part is also mostly rests. The clarinet part has a melodic line starting in measure 86, with a dynamic marking of *p* in measure 88 and *mf* in measure 92. The horn part has a steady eighth-note accompaniment. The bassoon part has a steady eighth-note accompaniment.

93 H

Fl.
 Ob.
 Cl.
 Hn.
 Bsn.

p
 mf
 (gently pulsating)

Detailed description: This system of music covers measures 93 to 98. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has three flats. The flute part has a melodic line starting in measure 93, with a dynamic marking of *mf* in measure 95 and the instruction "(gently pulsating)" in measure 96. The oboe part is mostly rests. The clarinet part has a melodic line starting in measure 93, with a dynamic marking of *p* in measure 94 and *mf* in measure 95. The horn part has a steady eighth-note accompaniment with the instruction "(gently pulsating)" in measure 96. The bassoon part has a steady eighth-note accompaniment with the instruction "(gently pulsating)" in measure 96.

99 *molto rit.*

Fl.
 Ob.
 Cl.
 Hn.
 Bsn.

Detailed description: This system of music covers measures 99 to 104. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has three flats. The flute part has a melodic line starting in measure 99, with a dynamic marking of *molto rit.* in measure 99. The oboe part is mostly rests. The clarinet part has a melodic line starting in measure 99. The horn part has a steady eighth-note accompaniment. The bassoon part has a steady eighth-note accompaniment.

105 **I** Original tempo (♩. = 56)

smoothly gliding

Fl. *p*

Ob.

Cl. *p*
very smoothly

Hn. *p*

Bsn. *p*

J

111

Fl.

Ob. *very smoothly*
p

Cl.

Hn.

Bsn.

117

Fl.

Ob.

Cl. *quiet background*
p

Hn.

Bsn.

123

Fl.
Ob.
Cl.
Hn.
Bsn.

129 **K**

Fl.
Ob.
Cl.
Hn.
Bsn.

135 *rit. to end*

Fl. *pp*
Ob. *pp*
Cl. *pp*
Hn. *pp*
Bsn. *pp*

to Picc.

3. "Something Underfoot (scurrying)"

♩. = 132

lightly, to portray small creatures scurrying in the woods

Musical score for Piccolo, Oboe, Clarinet, Horn, and Bassoon. The score is in 6/8 time and G major. The Piccolo part is mostly silent. The Oboe part begins with a *p* dynamic, playing a rhythmic pattern of eighth notes. The Clarinet part also begins with a *p* dynamic, playing a similar rhythmic pattern. The Horn and Bassoon parts are silent.

Musical score for Piccolo, Oboe, Clarinet, Horn, and Bassoon, starting at measure 8. The Piccolo part enters at measure 8 with a *p* dynamic and a *playfully* marking. The Oboe part continues with a *p* dynamic. The Clarinet part continues with a *p* dynamic. The Horn part enters with a *lightly* marking and a *p* dynamic. The Bassoon part enters with a *lightly* marking and a *p* dynamic. A box labeled 'A' is placed above the Piccolo part at measure 8.

15 B

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.

Detailed description: This system contains measures 15 through 21. The Piccolo part begins at measure 15 with a rhythmic pattern of eighth notes. The Oboe, Clarinet, and Horn parts enter at measure 22. The Bassoon part has a melodic line starting at measure 15. A rehearsal mark 'B' is located at the top right of the system.

22

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.

Detailed description: This system contains measures 22 through 28. The Piccolo part continues with its rhythmic pattern. The Oboe, Clarinet, and Horn parts have melodic lines. The Bassoon part continues with its melodic line. A rehearsal mark 'C' is located above the Piccolo staff at the beginning of measure 29.

29 C
lightly tongued

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.

Detailed description: This system contains measures 29 through 35. The Piccolo part has a melodic line starting at measure 29, marked 'lightly tongued'. The Oboe part is silent. The Clarinet part has a melodic line starting at measure 29. The Horn part has a rhythmic pattern. The Bassoon part has a melodic line starting at measure 29. A rehearsal mark 'C' is located above the Piccolo staff at the beginning of measure 29.

35 D

Picc. *lightly tongued*

Ob.

Cl.

Hn.

Bsn.

42

Picc.

Ob.

Cl.

Hn.

Bsn.

48 E

Picc. *mf* abrupt pause

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

54 F

Picc. *p* *(p)*

Ob. *p* *(p)*

Cl. *p* *(p)*

Hn. *p* *(p)*

Bsn. *p* *f* *gruffly**

60

Picc.

Ob. *f forcefully*

Cl. *f forcefully*

Hn. *f forcefully*

Bsn.

66 G

Picc.

Ob. *f forcefully*

Cl. *f forcefully*

Hn. *f forcefully*

Bsn. *f forcefully*

*Bassoon is a large, "great" creature.
Walker | All Nature Sings | 3. *Something Underfoot (scurrying)*

73 **H**

Picc. Ob. Cl. Hn. Bsn.

lightly tongued

Detailed description: This system of music covers measures 73 through 78. It features five staves: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Piccolo part is mostly silent, with rests. The Oboe, Clarinet, and Bassoon parts play a rhythmic pattern of eighth notes with accents. The Horn part plays a sustained chord. A rehearsal mark 'H' is placed above measure 73. The instruction 'lightly tongued' is written above the Clarinet staff in measure 74.

79 **I**

Picc. Ob. Cl. Hn. Bsn.

lightly tongued

Detailed description: This system of music covers measures 79 through 84. It features five staves: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Piccolo part is mostly silent, with rests. The Oboe, Clarinet, and Bassoon parts play a rhythmic pattern of eighth notes with accents. The Horn part plays a sustained chord. A rehearsal mark 'I' is placed above measure 79. The instruction 'lightly tongued' is written above the Oboe staff in measure 79.

85 *rit.* *a tempo*

Picc. Ob. Cl. Hn. Bsn.

Detailed description: This system of music covers measures 85 through 90. It features five staves: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Piccolo part is mostly silent, with rests. The Oboe, Clarinet, and Bassoon parts play a rhythmic pattern of eighth notes with accents. The Horn part plays a sustained chord. The tempo marking 'rit.' is above measure 85, and 'a tempo' is above measure 86.

91 $(\text{♩} = \text{♩})$ **J**

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.

p

Detailed description: This system contains measures 91 through 96. The Piccolo part is silent. The Oboe, Clarinet, and Horn parts play a rhythmic pattern of eighth notes. The Bassoon part plays a similar pattern. A dynamic marking of *p* (piano) is present in measures 94, 95, and 96. A rehearsal mark 'J' is located above measure 94. The time signature is 2/4.

97 *p* *tr*

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.

cresc. poco a poco (to K)

cresc. poco a poco (to K)

cresc. poco a poco (to K)

Detailed description: This system contains measures 97 through 102. The Piccolo part has a trill in measure 97. The Oboe, Clarinet, and Bassoon parts have a crescendo marking: *cresc. poco a poco (to K)*. The Horn part also has a crescendo marking: *cresc. poco a poco (to K)*. The Piccolo part is silent from measure 98 onwards. The time signature is 2/4.

103

Picc.
 Ob.
 Cl.
 Hn.
 Bsn.

cresc. poco a poco (to K)

(cresc.)

cresc. poco a poco (to K)

(cresc.)

(cresc.)

Detailed description: This system contains measures 103 through 108. The Piccolo part has a crescendo marking: *cresc. poco a poco (to K)*. The Oboe part has a crescendo marking: *(cresc.)*. The Clarinet part has a crescendo marking: *cresc. poco a poco (to K)*. The Horn part has a crescendo marking: *(cresc.)*. The Bassoon part has a crescendo marking: *(cresc.)*. The Piccolo part is silent from measure 104 onwards. The time signature is 2/4.

108 K (♩ = ♩.) *rit.*

Picc. *(cresc.)* *f*

Ob. *(cresc.)* *f*

Cl. *(cresc.)* *f*

Hn. *(cresc.)* *f*

Bsn. *(cresc.)* *f*

All players
sway to the RIGHT

sway to the LEFT

sway to the RIGHT

players hold instruments up for audience to see

113 *a tempo* (creatures scurry in the woods... and run away) *double tongue or flutter* to Flute

Picc. *sfz* *f* *p*

Ob. *sfz* *f* *p* *double tongue or flutter*

Cl. *sfz* *f* *p* *double tongue or flutter*

Hn. *sfz* *f*

Bsn. *sfz* *f*

2:00

4. "Interlude – This Stillness"

Slowly (♩ = 92)
in a solitary mood (sneak a breath when needed)

Hn. *p*

7 **Flute** **A**

Fl. *p*
Ob. *p*
Cl. *p*
Hn.
Bsn.

rit. **B** *a tempo* (♩ = 92)

13

Fl. *mf*
Ob. *mf*
Cl. *mf*
Hn. *tr*
Bsn. *mf*

18

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *mf*

Bsn.

23

C *a tempo* (♩ = 92)
very peacefully

rit.

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

28

rit.

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*, *lightly tongued**

Bsn. *p*, *lightly tongued**

*Horn and Bassoon portray the line: "we walked together as one."
Walker | All Nature Sings | 4. This Stillness

5. "Celebration – The Music of the Spheres"

Freely, as a triumphant introduction

With joyful energy, crisply ♩ = 152

Musical score for the first system, measures 1-4. The score is in 4/4 time and G major. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Measures 1-4 contain trilled notes with a fermata. Dynamics are *p* and *f*.
- Ob.:** Measures 1-4 contain trilled notes with a fermata. Dynamics are *p* and *f*.
- Cl.:** Measures 1-4 contain trilled notes with a fermata. Dynamics are *p* and *f*.
- Hn.:** Measures 1-4 contain trilled notes with a fermata. Dynamics are *p* and *f*.
- Bsn.:** Measures 1-4 contain trilled notes with a fermata. Dynamics are *p* and *f*.

Measures 5-7 are marked with a fermata. Measure 8 begins with a new melodic line for all instruments, marked *(f)*. The Horn part includes the instruction "to suggest church bells ringing".

Musical score for the second system, measures 8-12. The score continues with five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Measure 8 starts with a melodic line marked *(f)*. A box labeled 'A' is placed above the staff in measure 8.
- Ob.:** Measure 8 starts with a melodic line marked *(f)*.
- Cl.:** Measures 8-12 contain a rhythmic accompaniment of eighth notes.
- Hn.:** Measures 8-12 contain a rhythmic accompaniment of eighth notes.
- Bsn.:** Measures 8-12 contain a rhythmic accompaniment of eighth notes.

*The fermatas in m. 1-4 (trilled notes) should last approximately 4 seconds.

13 B

Fl.
Ob.
Cl.
Hn.
Bsn.

Detailed description: This system contains measures 13 through 17. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#). Measure 13 starts with a box labeled 'B'. The Flute and Oboe parts have long, sweeping melodic lines with slurs. The Clarinet, Horn, and Bassoon parts provide a rhythmic accompaniment with eighth and sixteenth notes.

18

Fl.
Ob.
Cl.
Hn.
Bsn.

Detailed description: This system contains measures 18 through 22. The instrumentation remains the same. The Flute and Oboe parts continue their melodic development. The Clarinet part has a more active role with eighth-note patterns. The Horn and Bassoon parts maintain a steady rhythmic accompaniment.

23 C

Fl.
Ob.
Cl.
Hn.
Bsn.

p
p
p
p
p

lightly, with a joyful bounce

Detailed description: This system contains measures 23 through 27. It begins with a box labeled 'C'. The Flute, Oboe, and Clarinet parts have a dynamic marking of *p* (piano) with hairpins. The Horn and Bassoon parts also have a *p* marking. The Horn part includes the instruction *lightly, with a joyful bounce*. The music continues with various melodic and rhythmic patterns across all instruments.

28

Fl.

Ob.

Cl.

Hn.

Bsn.

p

33 **D**

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mp

mp

37

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

mf

f

f

f

41 **E**

Fl.
Ob.
Cl.
Hn.
Bsn. *f*

46 **F**

Fl.
Ob.
Cl.
Hn.
Bsn.

51

Fl.
Ob.
Cl.
Hn.
Bsn. *p*

55 **G** to Piccolo

Fl.

Ob. *p delicately, with growing energy*

Cl. *p delicately, with growing energy*

Hn. *p delicately, with growing energy*

Bsn. *p delicately, with growing energy*

59

Fl.

Ob. *poco cresc.*

Cl. *poco cresc.*

Hn. *poco cresc.*

Bsn. *mp*

63 **H** Piccolo *a celebratory touch*

Picc. *mp*

Ob. *mp* *poco cresc.*

Cl. *mp* *poco cresc.*

Hn. *mp* *poco cresc.*

Bsn. *poco cresc.*

67

Picc. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

f

71 **I** Grandly, triumphantly

Picc. *f*

Ob. *f*

Cl. *f*

Hn.

Bsn.

f

tr

76 **J**

Picc. *f*

Ob. *tr*

Cl. *tr*

Hn.

Bsn.

80

Picc. *tr*

Ob.

Cl.

Hn.

Bsn. *p sub.*

85 **K** With growing energy

Picc. *p* *mp*

Ob. *p sub.* *mp*

Cl. *p sub.* *mp*

Hn. *p sub.* *mp*

Bsn. *mp* *mf* *rit.*

89

Picc. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Bsn. *f*