

Gwyneth Walker

By Walden Pond

A celebration of the writings of Henry David Thoreau,
for Orchestra and Narrator

Premiered on October 25, 2009
by the Carson City Symphony – Carson City, Nevada
David Bugli, Music Director
Lee Warner, Narrator

Duration: 16 minutes

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B flat
2 Basoons

4 Horns in F
3 Trumpets in C (B flat parts available)
3 Trombones
Tuba

Percussion (Three Players)

High and Low Bongos, Tenor Drum, Wood Block, Temple Blocks,
Triangle, Suspended Cymbal, Glockenspiel, Medium and Low Tom-Toms,
Tambourine, Crash Cymbals, Bass Drum

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Program Notes

BY WALDEN POND, subtitled “a celebration of the writings of Henry David Thoreau, for Orchestra and Narrator,” brings Thoreau’s words to the concert stage, through readings and musical expression. As the Narrator presents Thoreau’s observations on Nature, the orchestra provides a musical commentary to the “expedition.”

The texts are taken from Thoreau’s Walden and the Journals, dating from the 1850s. These writings chronicle the writer's sojourns in the woods of Massachusetts. But, Thoreau's exploration is beyond a geographic location. He is seeking the depths of life's meaning, the truth that comes when one chooses to “live deliberately, to live deep and suck out all the marrow of life.” He wishes to know “an entire heaven and an entire earth!”

His writings are sincere, and often ecstatic – a reverence for the beauty of the woods; a delight in the small berries and cobwebs; the fresh energy of “mornings of creation.” Seeking eternity, he writes: “I would drink deeper; fish in the sky, whose bottom is pebbly with stars.”

BY WALDEN POND comprises ten short movements, framed by a Prologue and Epilogue. These outer sections portray the young writer heading off into the woods, and later returning home. Marked “at a jaunty tempo, as if setting out on a walk into the woods,” the Prologue introduces the “setting forth” theme in the Clarinet, a theme that will later return when Thoreau prepares to head home (right before the Epilogue).

The central movements are brief observations on Nature. The listener might choose to hear these as “journal entries,” rather than complete movements. The readings and music focus on a few images or perceptions:

“Remember Thy Creator” – let the thunder rumble

“I Seek Acquaintance With Nature” – I wish to know an entire heaven, and an entire earth

“I Perceive the Spring in the Softened Air” – the softened air of Spring

“Mornings” – a coffee percolator (!)

“Interlude” – more morning joy, and the percolator

“Dry, Hazy June Weather” – heaviness, exhaustion from summer heat

“Dew on the Cobwebs” – dropped from the fairy shoulders that danced on the grass last night!

“The First Star is Lit” – evening sky, a single star

This is the world of Henry David Thoreau – a world of beauty and imagination for those who sojourn *BY WALDEN POND*.

-notes by the composer

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By Walden Pond

A celebration of the writings of Henry David Thoreau, for Orchestra and Narrator

Gwyneth Walker

1. Prologue

At a jaunty tempo ♩ = 126
as if setting out on a walk into the woods

The score is for a 4/4 piece in B-flat major. The percussion part features a rhythmic pattern on the bongo w/ sticks: a quarter note, a quarter rest, a quarter rest, and a triplet eighth note. The woodwinds and brass are mostly silent in this section. The strings (Violins, Viola, Violoncello, Contrabass) enter in the third measure with a light, rhythmic pattern, marked *p lightly* and *tip of bow*. The strings play a quarter note, a quarter rest, a quarter rest, and a triplet eighth note.

5

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

Tambourine

p

p

p

p

pizz.

p

pizz.

p

9 **A**

Cls. 1 2

Bsns. 1 2

Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

Triangle

f

p

A

13

1. *f*

p

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Perc.

Vlins. 1 2

Vla.

Vlc. *arco*

Cb. *arco*

f

17 [B]

(+2.)

p

Fls. 1 2

Obs. 1 2

Cls. 1 2

Vlins. 1 2

Vla.

Vlc. *pizz.* *arco*

Cb. *pizz.* *arco*

p

21

Picc.

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Cls. 1 2 *mf*

Bsns. 1 2

Perc. Bongo w/ sticks *p*

Vlns. 1 2 *mf*

Vla. *mf*

Vlc. *pizz.* *mf* *arco*

Cb. *pizz.* *mf* *arco*

25 **C**

Picc. *f*

Fls. 1 *f*

2

Obs. 1 (1.) *f*

2

Cls. 1 (1.) *f*

2

Bsns. 1 *f*

2

Perc. *f*

Tri.

Vlns. 1 *f*

2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

non div.

div.

V.

29

Picc. 1 2

Fls. 1 2

Obs. 1 2 (+2.) (f)

Cls. 1 2 a2 (f)

Bsns. 1 2

Perc.

Vlins. 1 2 unis.

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 29 through 32. The score is for a full orchestra. The Piccolo part (Picc.) has a melodic line with a triplet in measure 30. The Flutes (Fls.), Oboes (Obs.), and Clarinets (Cls.) parts have similar melodic lines, with the Clarinet part marked 'a2' and 'f'. The Bassoons (Bsns.) part has a sustained note in measure 30. The Percussion (Perc.) part has a rhythmic pattern with triplets. The Violins (Vlins.) part has a melodic line with accents in measure 31. The Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) parts have a rhythmic pattern with triplets. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).

33 *p*

Clars. 1 2

Bsns. 1 2

Vlins. 1 2

Vla. *p*

Vlc. *p*

Cb. *p*

NARRATOR walks on stage dressed in simple outdoor clothing.

NARRATOR reads (while Solo Violin and Violoncello play unobtrusively in the background):

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what I had to teach, and not, when I came to die, discover that I had not lived.

37 **D** *Solo* *p* *repeat figure until cued to continue*

Vlins. 1

Vlc. *Solo* *p* *repeat figure until cued to continue*

I do not wish to live what was not life, living is so dear, nor did I wish to practice resignation, unless it was quite necessary.

38 **E** *(p)* *repeat figure until cued to continue*

Vlins. 1

Vlc. *(p)* *repeat figure until cued to continue*

I wanted to live deep and suck out all the marrow of life, to live sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world;

39 **F**

repeat figure until cued to continue

Vlins. 1

(p)

Vlc.

(p)

or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion.

40 **G**

repeat figure until cued to continue

Vlins. 1

(p)

Vlc.

(p)

41 **H**

Picc.

Fls. 1

2

Obs. 1

2

Cls. 1

2

Bsns. 1

2

f

Perc.

Bongo w/ sticks

Tenor Drum

p

f

Tri.

f

41 **H**

(Solo)

Vlins. 1

2

(p)

Vla.

Vlc.

(Solo)

(p)

Cb.

f

Tutti

non div.

45

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Perc.

Vlins. 1
2

Vla.

Vlc.

Cb.

div. V

unis.

f

49 *rit.*

Picc. *p*

Fls. 1 2 *p*

Obs. 1 2 *p*

Cls. 1 2 *p*

Bsns. 1 2 *p*

Perc.

Vlins. 1 2 *p*

Vla. *p*

Vlc. *pizz.* *p arco*

Cb. *pizz.* *p arco*

2. Remember Thy Creator

NARRATOR:

Remember thy creator in the days of thy youth.
 Rise free from care before the dawn and seek adventures.
 Let the noon find thee by other lakes,
 and the night overtake thee everywhere at home.
 Grow wild according to thy nature.
 Let the thunder rumble.
 Take shelter under the cloud.
 Enjoy the land, but own it not.

(begin music)

Ominously ♩ = 100
as a thunderstorm approaching

5 drums of differing pitches

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Perc.**: Two staves at the top. The upper staff includes Cr. Cyms. and B. D. (Bass Drum). Dynamics range from *p* to *ff*.
- Bsns.**: Bass Saxophones, 1 and 2 staves. Dynamics range from *p* to *ff*. Includes an *accel.* marking and a *a2* (second ending) bracket.
- Hns.**: Horns, 1, 2, 3, and 4 staves. Dynamics range from *p* to *ff*.
- Tpts.**: Trumpets, 1, 2, and 3 staves. Dynamics range from *p* to *ff*.
- Tbns.**: Tenors, 1 and 2 staves. Dynamics range from *p* to *ff*. Includes an *a2* (second ending) bracket.
- Tuba**: 3 staves. Dynamics range from *p* to *ff*.
- Perc.**: A second set of two percussion staves at the bottom. Dynamics range from *p* to *ff*.
- Cb.**: Contrabass, 1 staff. Dynamics range from *p* to *ff*.

The score is in 4/4 time and features dynamic markings (*p*, *ff*) and performance instructions such as *accel.* and *a2* (second ending). The percussion part is specifically noted as '5 drums of differing pitches'.

A Faster $\text{♩} = 120$

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Bsns. (1, 2):** Bassoon parts. The first staff starts with a dynamic of *p* and *ff*, and includes an *a2* marking. The second staff also has *p* and *ff* dynamics.
- Hns. (1, 2, 3, 4):** Horn parts. The first two staves have *p* and *ff* dynamics. The third and fourth staves have *ff* dynamics.
- Tpts. (1, 2, 3):** Trumpet parts. The first staff has *p* and *ff* dynamics. The second and third staves have *ff* dynamics, with the second staff also including an *a2* marking.
- Tbn. (1, 3):** Trombone parts. The first staff has *p* and *ff* dynamics. The second staff has *ff* dynamics.
- Tuba:** Tuba part with *p* and *ff* dynamics.
- Perc.:** Percussion part with *p* and *ff* dynamics.
- Cb.:** Contrabass part with *p* and *ff* dynamics.

The score includes various performance markings such as accents ($\hat{\ }$), slurs, and dynamic hairpins. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece is marked 'Faster' with a tempo of 120 beats per minute.

13 *with building energy* *rit.*

Instrumentation and Dynamics:

- Bsns. (1, 2):** *p sub.*, *f*, *p sub.*
- Hns. (1, 2, 3, 4):** *a2*, *p sub.*, *f*, *p sub.*
- Tpts. (1, 2, 3):** *f*, *p sub.*, *a2*
- Tbns. (1, 2, 3):** *a2*, *p sub.*, *f*, *p sub.*
- Tuba:** *p sub.*, *f*, *p sub.*
- Perc.:** Susp. Cym. (*p* to *f* to *p*)
- Cb.:** *p sub.*, *f*, *p sub.*

B Grandly ♩ = 100

17 *f* *a2* 3

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Low Tom-Tom

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

Cb. *f*

Detailed description: This page of a musical score, numbered 14, is for the section 'B' of the piece 'Remember Thy Creator' by Walker. The tempo is marked 'Grandly' with a quarter note equal to 100 beats per minute. The score is arranged for a full orchestra and includes parts for Bassoons (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Percussion (Perc.), and Contrabass (Cb.). The percussion part specifically features a Low Tom-Tom. The music begins at measure 17. The bassoon part has a melodic line with accents and slurs, marked with a forte (*f*) dynamic and an *a2* marking. The horn and trumpet parts play chords, with some parts featuring triplets and accents. The trombone and tuba parts also play chords, with the tuba part having a melodic line. The percussion part features a Low Tom-Tom with a dynamic range from forte (*f*) to piano (*p*). The contrabass part has a simple bass line with a forte (*f*) dynamic. The score includes various performance markings such as accents, slurs, and dynamic changes.

22

The musical score is arranged in a standard orchestral layout. It begins at measure 22. The Bsns. part (1 and 2) plays a melodic line with slurs. The Hns. part (1, 2, 3, 4) provides harmonic support with chords and some melodic movement. The Tpts. part (1, 2, 3) has a melodic line with slurs. The Tbns. part (1, 2, 3) plays a rhythmic pattern with accents. The Tuba part has a rhythmic pattern with accents. The Perc. part has a Bongo section starting at measure 25, marked *mp*. The Cb. part has a rhythmic pattern with accents.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. Bongo *mp*

Cb.

NARRATOR (*read slowly*):
Enjoy the land... but own it not.

D With motion ♩ = 120

27
C

1. p mf

Cls. 1 2

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. Tri.

Cb.



30 (1.)

1. *rit.* p

(+2.) mf

2. *con sord.* mf

Cls. 1 2

Vla.

3. I Seek Acquaintance With Nature

Flowing ♩. = 108
mf

Cls. 1 2

Bsns. 1 2

Flowing ♩. = 108
con sord.
mf

Vlns. 1 2

Vla. *p*
con sord., pizz.

Vlc. *mf*
con sord., pizz.

Cb. *mf*

(reading synchronizes approximately with the music – words in bold come on downbeats)

NARRATOR: I want to go soon and live away by the

4

Fls. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla. *pizz.*

Vlc. *p*

Cb. *p*

pond,

where I shall hear only the wind

7

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

p

a2

p

arco

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p



whispering among the reeds.

10

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

p

a2

p

arco

arco

arco

arco

arco

arco

p

a2

p

arco

arco

arco

arco

arco

It will be enough if I shall leave myself behind.

I seek ac-

13 **B**

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

mf *p* *mf* *p*

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

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*



- quaintance with nature,

to know her moods and her manners.

17 *rit.*

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

p *mf* *p* *mf*

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

p *mf* *p* *mf* *p* *mf* *p* *mf*

(reading begins in middle of measure)

I wish to know
an entire heaven, and an entire earth!

21 **C** *a tempo* (♩. = 108)

Fls. 1 2 *sfp*

Obs. 1 2 *sfp*

Cls. 1 2 *sfp*

Bsns. 1 2 *sfp*

Vlns. 1 2 *div.* *sfp* *Solo* *a tempo* (♩. = 108) *p*

Vla. *div.* *sfp*

Vlc. *sfp*

Cb. *sfp*

Detailed description of the musical score: The score is for page 20 of a piece. It features a vocal line with lyrics: "I wish to know an entire heaven, and an entire earth!". The music is in common time (C) and marked "a tempo" with a tempo of 108 beats per minute. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and string section (Violins, Viola, Violoncello, Contrabass) are marked *sfp* (sforzando piano). The Violin I part has a *Solo* section starting in the second measure, marked *p* (piano). The score is divided into four measures. The first measure contains the vocal line and woodwinds. The second measure contains the vocal line and woodwinds. The third measure contains the vocal line and woodwinds. The fourth measure contains the vocal line and woodwinds. The strings play a steady accompaniment throughout.

25 **D**

Fls. 1 2 *f*

Obs. 1 2 *a2* *p*

Cls. 1 2 *p*

Bsns. 1 2 *f* *p*

Vlins. 1 2 *f* *un.* *p*

Vla. *f* *un.* *p*

Vlc. *f* *p*

Cb. *f* *p*

28

Fls. 1 2 *p* *f*

Obs. 1 2 *a2* *p*

Cls. 1 2 *p*

Bsns. 1 2 *p* *f*

Vlins. 1 2 *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

31 **E**

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

p *f* *p* *f*

35

Fls. 1 2

Obs. 1 2

Cls. 1 2

Bsns. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

p *f* *p* *f*

I wish to know
an entire heaven,

39 *rit.* **F**

Fls. 1 2 *sfp*

Obs. 1 2 *sfp*

Cls. 1 2 *sfp*

Bsns. 1 2 *sfp*

Vlns. 1 2 *sfp* *div.*

Vla. *sfp* *div.*

Vlc. *sfp*

Cb. *sfp*

42 **and an entire earth!** *a tempo* *rit.*

Fls. 1 2 *mf* *p*

Obs. 1 2 *mf* *p*

Cls. 1 2 *mf* *p*

Bsns. 1 2 *mf* *p*

Vlns. 1 2 *mf unis.* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p* *via sord.*

4. I Perceive the Spring in the Softened Air

Lively ♩ = 132

Hi & Low Bongos
(played w/ hands)

Perc.

Woodblock

p

p

Fls. 1 2

p

Obs. 1 2

p

Cls. 1 2

p

Perc.

Vlins. 1

p very smoothly, as the "softened air" of spring

(con sord.)

Vlins. 2

p very smoothly, as the "softened air" of spring

(con sord.)

Vla.

p

(con sord.)

gentle tremolo, at the tip

Vlc.

p

(con sord.)

gentle tremolo, at the tip

The musical score is arranged in systems. The first system shows Percussion (Woodblock and Hi & Low Bongos) in 4/4 time with a tempo of Lively ♩ = 132. The woodblock part consists of eighth-note patterns, and the bongos play a steady eighth-note accompaniment. The second system contains the woodwinds: Flutes (1 and 2), Oboes (1 and 2), and Clarinets (1 and 2), all playing sustained chords with a dynamic marking of *p*. The third system repeats the percussion parts. The fourth system features the string section: Violins 1 and 2, Viola, and Violoncello. The Violin parts play a continuous tremolo with the instruction '*p* very smoothly, as the "softened air" of spring' and '(con sord.)'. The Viola and Violoncello parts play a similar tremolo with the instruction '(con sord.) gentle tremolo, at the tip' and a dynamic marking of *p*.

NARRATOR: I perceive the Spring in the

8 **A**

Fls. 1 2

Obs. 1 2

Cls. 1 2

Perc.

Vlns. 1 2

Vla.

Vlc.



softened air,

11 **A**

Fls. 1 2

Obs. 1 2

Cls. 1 2

Perc.

Vlns. 1 2

Vla.

Vlc.

softened air.

14

Fls. 1 2

Obs. 1 2

Cls. 1 2

Perc.

Vlns. 1 2

Vla.

Vlc.



Looking through the transparent vapors,

all surfaces look more

B

17

Perc.

Vlns. 1 2

Vla.

Vlc.

vivid.

The harshness of winter

20

Fls. 1 2 (p)

Obs. 1 2 (p)

Cls. 1 2 (p)

Perc.

Vlns. 1 2

Vla.

Vlc.

Detailed description: This section of the score, marked 'vivid.', covers measures 20 to 22. It features woodwinds (Flutes, Oboes, Clarinets) playing sustained notes with a piano (*p*) dynamic. The percussion part has a rhythmic pattern of eighth notes. The strings (Violins, Viola, Violoncello) play a dense, tremolo-like texture with a melodic line in the violins.



is relaxed.

rit.

23

Fls. 1 2 *pp*

Obs. 1 2 *pp*

Cls. 1 2 *pp*

Perc.

Vlns. 1 2 *rit.*

Vla.

Vlc.

Detailed description: This section, marked 'is relaxed.', covers measures 23 to 25. It begins with a double bar line. The woodwinds (Flutes, Oboes, Clarinets) play sustained notes with a pianissimo (*pp*) dynamic. The percussion part continues with its rhythmic pattern. The strings (Violins, Viola, Violoncello) play a tremolo texture with a melodic line in the violins, marked with a *rit.* (ritardando) instruction.

(start reading in middle of measure)

C
26

(ecstatically) I do not know that the woods
are ever more beautiful,

or affect me more.

Perc.

Vlins. 1 *pp*

Vlins. 2 *pp*

Vla. *pp*

Vlc. *pp*



D *a tempo*

rit.

How silent are the footsteps of Spring!

Fls. 1 *p*

Fls. 2 *p*

Obs. 1 *p*

Obs. 2 *p*

Cls. 1 *p*

Cls. 2 *p*

Perc. Tri. *pp*

D *a tempo*

rit.

Vlins. 1 *p*

Vlins. 2 *p*

Vla. *p*

Vlc. *p*

E

31 *a tempo* (♩ = 132)

Perc.

Woodblock



35 *with excitement for the joy of Spring*

Fls. 1. 2. *p* *tr*

Obs. 1. 2. *p* *tr*

Cls. 1. 2. *a2* *p* *tr* *a2*

Perc.

with excitement for the joy of Spring

unis.

Vlins. 1. 2. *p* *unis.* *p*

Vla. *unis.* *p*

Vlc. *unis.* *p*

39

Fls. 1 2 *cresc.* *a2* *rit.*

Obs. 1 2 *cresc.* (+2.)

Cls. 1 2 *cresc.* *tr* *a2*

Perc. *cresc.* *cresc.*

Vlins. 1 2 *cresc.* *cresc.* *rit.* *div.*

Vla. *cresc.*

Vlc. *cresc.*

How silent are the footsteps of Spring!

F 43

Fls. 1 2 *f* *p*

Obs. 1 2 *f* *p*

Cls. 1 2 *f* *p*

Perc. *f* Tri. *pp*

F

Vlins. 1 *f* *p* *unis.* *p* *pp* (as a Spring breeze) slowly gliss. to end of string

2 *div.* *f* *p* *unis.* *p* *pp* (as a Spring breeze) slowly gliss. to end of string

Vla. *div.* *f* *p* *unis.* *p* *pp* (as a Spring breeze) slowly gliss. to end of string

Vlc. *div.* *f* *p* *unis.* *p* *pp* (as a Spring breeze) slowly gliss. to end of string

[keep bows held high into next movement]

5. Mornings

Quickly ♩ = 160
with the energy of morning

(as a coffee percolator)

Picc. *p*

Fls. 1 2

Obs. 1 2

Cls. 1 2 *p*

Bsns. 1 2 *p*

Hns. 1 2 3 4 *p*

Tpts. 1 2 3 *p* *a2* *p* *a2*

Tbns. 1 2 3 *p*

Tuba *p*

Hi & Low Bongos
(played w/ sticks)

Perc. *p* Temple Blocks *p*

Quickly ♩ = 160
with the energy of morning
[bows remain high from previous movement]

[lower bows, via sord.]

Vlns. 1 2

Vla. *senza sord., pizz.*

Vlc. *arco*

Cb. *p*

A

7

Picc. 1 2

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.

Vlins. 1 2

Vla.

Vlc.

Cb.

p

senza sord., pizz.

p

senza sord., pizz.

p

senza sord., pizz.

p

senza sord., pizz.

p

11

11

Picc. *poco cresc.* *mp*

Fls. 1 *poco cresc.* *mp*
2

Obs. 1 *poco cresc.* *mp*
2

Cls. 1 *poco cresc.* *mp*
2

Bsns. 1 *poco cresc.* *mp*
2

Hns. 1 *poco cresc.* *mp*
2 *poco cresc.* *mp*
3 *poco cresc.* *mp*
4 *poco cresc.* *mp*

Tpts. 1 *poco cresc.* *mp*
2 *poco cresc.* *mp*
3 *poco cresc.* *mp*

Tbns. 1 *poco cresc.* *mp*
2 *poco cresc.* *mp*
3 *poco cresc.* *mp*

Tuba *poco cresc.* *mp*

Perc. *mp*

Vlins. 1 *poco cresc.* *mp*
2 *poco cresc.* *mp*

Vla. *poco cresc.* *mp*

Vlc. *poco cresc.* *mp*

Cb. *poco cresc.* *mp*

spoken in rhythm – with the energy of morning

NARRATOR:

There are from time to time.

15

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.

Vlns. 1
2

Vla.

Vlc.

Cb.

B

Narr. - morn - ings, both in

Picc. *p*

Fls. 1 *p*
2

Obs. 1 *p*
2

Cls. 1 *p*
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc.

Vlins. 1
2

Vla.

Vlc.

Cb.

21

Narr.  Sum - mer and in Win - ter, morn - - ings,.

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. 

Vlns. 1 2 

Vla. 

Vlc. 

Cb. 



with excitement

Narr. - when es - pec - ial - ly the world seems to be - gin a -

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.



Vlns. 1 2

Vla.

Vlc.

Cb.

arco

(p)

Narr. *new.*

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 *a2*

Bsns. 1 2 *p*

Hns. 1 2 3 4 *p*

Tpts. 1 2 3 *a2* *p*

Tbns. 1 2 3 *p*

Tuba *p*

Perc. (Hi & Low Bongos w/ sticks) Med. and Low Tom-Toms

Vlns. 1 2

Vla.

Vlc.

Cb.

31 **D**

Narr. - | morn - ings! | - | morn - ings! |

Picc. *f*

Fls. 1 2 *f*

Obs. 1 2 *f*

Cls. 1 2 *f*

Bsns. 1 2 *f* *a2*

Hns. 1 2 3 4 *f*

Tpts. 1 2 3 *f*

Tbns. 1 2 3 *f*

Tuba *f*

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

Vlns. 1 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f* *(play low C an octave higher if necessary)*

The musical score is for a symphonic band. It features a narrator with the lyrics 'morn - ings!' and a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Tuba, Percussion, Violins (1 and 2), Viola, Violoncello, and Contrabass. The second system includes parts for Violins (1 and 2), Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. A rehearsal mark **D** is placed at the beginning of the second system.

Narr. *rit.*
morn - ings! morn - ings!

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.

Vlins. 1 2

Vla.

Vlc.

Cb.

39 **E**

F

G

Narr.

The world has been
recreated in the night

Mornings of creation,
I call them.

It is the poet's hour.
Mornings when we are newborn,
we who have the seeds of life in us.

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.

Tri.

f

f

E

F

G

Vlins. 1

2

Vla.

Vlc.

Cb.

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

sfp

Solo

p

Solo

p

Solo

p

Solo

p

Narr. - - - - - | - - - - - | - - - - - | ♩ - - - - - |
 morn - ings!

Picc. - - - - - | - - - - - | - - - - - | - - - - - |

Fls. 1 - - - - - | *a2* - - - - - | *f* - - - - - | - - - - - |
 2 - - - - - | *p* - - - - - | *f* - - - - - | - - - - - |

Obs. 1 - - - - - | - - - - - | - - - - - | - - - - - |
 2 - - - - - | - - - - - | *f* - - - - - | - - - - - |

Cls. 1. - - - - - | - - - - - | *f* - - - - - | - - - - - |
 2 - - - - - | *p* - - - - - | *f* - - - - - | - - - - - |

Bsns. 1 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 2 - - - - - | - - - - - | *f* - - - - - | - - - - - |

Hns. 1 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 2 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 3 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 4 - - - - - | - - - - - | *f* - - - - - | - - - - - |

Tpts. 1 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 2 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 3 - - - - - | - - - - - | *f* - - - - - | - - - - - |

Tbns. 1 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 2 - - - - - | - - - - - | *f* - - - - - | - - - - - |
 3 - - - - - | - - - - - | *f* - - - - - | - - - - - |

Tuba - - - - - | - - - - - | *f* - - - - - | - - - - - |

Perc. *Hi Bongo* *p* - - - - - | - - - - - | *Med. and Low Tom-Toms* *f* - - - - - | - - - - - |

Start slowly and accel. **H** Celebratory ♩ = 160

Vlns. 1 *Tutti, (arco)* *p* - - - - - | - - - - - | *div.* *f* - - - - - | - - - - - |
 2 *Tutti, pizz.* *p* - - - - - | - - - - - | *arco* *f* - - - - - | - - - - - |

Vla. *Tutti, pizz.* *p* - - - - - | - - - - - | *arco* *f* - - - - - | - - - - - |

Vlc. - - - - - | - - - - - | *f* - - - - - | - - - - - |

Cb. - - - - - | - - - - - | *f* - - - - - | - - - - - |

Narr. - morn - ings! | - morn - ings! | - morn - ings!

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. *f* *p* *f* *accel.*

Vlns. 1 2

Vla.

Vlc.

Cb.

Narr. morn - ings! morn - ings! *attacca*

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.

Vlns. 1
2

Vla.

Vlc.

Cb.

attacca

6. Interlude

Quickly, with much energy ♩ = 168

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), and Tubas. The bottom section includes Percussion (Hi Bongo), Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Quickly, with much energy' with a metronome marking of ♩ = 168. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. The percussion part includes a Hi Bongo line with dynamic markings *p* and *f*. The woodwind and brass parts have various melodic and harmonic lines, with some parts marked *a2* (second octave). The string parts include a cello and double bass line with a *div.* (divisi) marking and a *unis.* (unison) marking.

A

6

Picc. [Musical notation]

Fls. 1 2 [Musical notation]

Obs. 1 2 [Musical notation]

Cls. 1 2 [Musical notation]

Bsns. 1 2 [Musical notation]

Hns. 1 2 3 4 [Musical notation]

Tpts. 1 2 3 [Musical notation]

Tbns. 1 2 3 [Musical notation]

Tuba [Musical notation]

Perc. [Musical notation]

Vlns. 1 2 [Musical notation]

Vla. [Musical notation]

Vlc. [Musical notation]

Cb. [Musical notation]

6

A

unis. (f)

div. unis. div. unis.

11

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. (Temple Blocks)

Vlns. 1 2

Vla. *div.* *unis.*

Vlc. *div.* *unis.*

Cb.

B

16

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. Med. and Low Tom-Toms

Vlns. 1
2

Vla.

Vlc.

Cb.

p *f* *p* *f* *p* *f*

B
div.

Conductor keep baton raised until start of next movement.

21

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. Low Bongo
Low Tom

Vlns. 1
2

Vla.

Vlc.

Cb.

p *f* *p* *f*

f *p* *f*

div.

snap pizz.

snap pizz.

7. Dry, Hazy June Weather

[conduct in one]
NARRATOR (*read slowly*):
 It is dry, hazy June weather.
**Played limply, with the exhaustion of hot summer weather*

We are more of the
 earth, farther from
 heaven these days.

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Picc.**: Piccolo flute, 1 staff.
- Fls.**: Flutes, 2 staves (1 and 2).
- Obs.**: Oboes, 2 staves (1 and 2).
- Cls.**: Clarinets, 2 staves (1 and 2).
- Bsns.**: Bassoons, 2 staves (1 and 2).
- Hns.**: Horns, 4 staves (1, 2, 3, 4).
- Tpts.**: Trumpets, 3 staves (1, 2, 3).
- Tbns.**: Trombones, 3 staves (1, 2, 3).
- Tuba**: Tuba, 1 staff.
- Perc.**: Percussion, 1 staff, including B. D. - muffled (dead sound).
- Vlns.**: Violins, 2 staves (1 and 2).
- Vla.**: Viola, 1 staff.
- Vlc.**: Violoncello, 1 staff, marked *arco, div.*
- Cb.**: Contrabass, 1 staff, marked *arco*.

The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is indicated as *read slowly* for the narrator and *Played limply, with the exhaustion of hot summer weather* for the instruments. The music features long, sustained notes with fermatas, particularly in the woodwinds and strings, creating a hazy and exhausted atmosphere.

***Note to Conductor:** The length of the “played” measure(s) should be approximately the same length as the “spoken” measures.”

We are getting deeper into
the mists of the earth.

The season of hope
and promise is past;

5 **A**

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.

Vlins. 1
2

Vla. *div.*
p

Vlc.

Cb.

already the season of
small fruits has arrived,

the season when
berries are ripe.

9 **B**

Picc.

Fls. 1 2

Obs. 1 2 *p*

Cls. 1 2 *a2*

Bsns. 1 2 *a2*

Hns. 1 2 3 4

Tpts. 1 2 3 *a2* *p*

Tbns. 1 2 3

Tuba

Perc.

Vlns. 1 2 *div.* *p*

Vla.

Vlc. *unis.*

Cb.

The prospect of the
heavens is taken away,

and we are presented with
only a few, small berries.

13 C

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.

Vlns. 1
2

Vla.

Vlc. *div.*
(play an octave higher if necessary)

Cb.

p

div.

D Quickly, *ad lib.*
suggestive of a few small berries

17 Picc. *f* *rit.*

8. Dew On the Cobwebs

Joyfully ♩. = 72

Picc. *p*

Perc. Tri. *p*

Vlins. 1 *pizz., unis.* *p* *arco*

Vlins. 2 *pizz., unis.* *p* *arco*

Vla. *pizz., unis.* *p* *arco*

Vlc. *pizz., unis.* *p*

Cb. *pizz.* *p*

5 Obs. 1 **A** 1. *mf* *p*

Perc. Tamb. *mf* *p* *mf*

Vlins. 1 **A** *pizz.* *arco* *mf*

Vlins. 2 *pizz.* *arco* *mf*

Vla. *pizz.* *arco* *mf*

Vlc. *mf* *arco*

Cb. *mf* *arco*

9

Obs. 1 2 *mf* *p*

Perc. *p* *mf* *p* *mf*

Vlns. 1 2 *pizz.* *p* *arco* *mf*

Vla. *pizz.* *p* *arco* *mf*

Vlc. *pizz.* *p* *mf* *arco*

Cb. *pizz.* *p* *mf* *arco*



13

Obs. 1 2

Perc. *p*

Vlns. 1 2 *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

(reading is approximately synchronized with the music)

NARRATOR: Everywhere there is dew on the cobwebs,

little gossamer veils,

17 **B**

Obs. 1 2

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

mf

p



and scarfs as big as your hand.

22

Obs. 1 2

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

mf

Tri.

mf

Solo arco *gliss.* *Altri (pizz.)* *Tutti (pizz.)*

mf

mf

mf

mf

mf

They were dropped from the fairy shoulders that danced on the grass last night.

26

Obs. 1

2

p

Hi & Low Bongos
(played w/ hands)

Perc.

p

Vlns. 1

2

p

p

Vla.

p

Vlc.

p

Cb.

p

31 [C]

Fls. 1

2

mf

Obs. 1

2

mf

mf

Perc.

mf

Tamb.

mf

p

mf

p

[C] *arco*

Vlns. 1

mf

2

mf

arco

Vla.

mf

Vlc.

arco

mf

arco

Cb.

mf

arco

[During this section NARRATOR might "explore" the stage, looking for cobwebs.]

D Celebratory

35

Picc. *f*

Fls. 1 *f*
2

Obs. 1 *f*
2

Cls. 1 *f*
2 *a2*

Bsns. 1 *f*
2 *a2*

Hns. 1 *f*
2 *a2*
3 *f*
4 *a2*

Tpts. 1 *f*
2 *a2*
3

Tbns. 1 *f*
2
3

Tuba *f*

Perc. *f* *p* *f*

Susp. Cym.

D Celebratory

Vlns. 1 *f*
2

Vla. *f*

Vlc. *f*

Cb. *f*

39

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.

Vlins. 1
2

Vla.

Vlc.

Cb.

43 **E** (spoken rhythmically and joyfully)

Narr. Ev - 'ry - where, ev - 'ry - where, cob - webs!

Picc. *f joyfully* *p*

Fls. 1 *f joyfully* *p*
2 *a2*

Obs. 1 *f joyfully* *p*
2 *a2*

Cls. 1 *f joyfully* *p*
2 *a2*

Bsns. 1 *f joyfully* *p*
2 *a2*

Hns. 1 *f joyfully* *p*
2 *a2*
3 *f joyfully* *p*
4 *a2*

Tpts. 1 *f joyfully* *p*
2 *a2*
3 *f joyfully* *p*

Tbns. 1 *f joyfully* *p*
2 *a2*
3 *f joyfully* *p*

Tuba *f joyfully* *p*

Perc. Hi Bongo w/ hands *f*

E *pizz.*

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

Vla. *pizz.* *p sub.*

Vlc. *pizz.* *p sub.*

Cb. *pizz.* *p sub.*

Narr.

Ev - 'ry - where, ev - 'ry - where, cob - webs!

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.

Vlns. 1
2

Vla.

Vlc.

Cb.

The musical score is arranged in a standard orchestral format. The top staff is for the Narrator, with lyrics underneath. Below are the woodwind sections: Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1, 2, and 3), and Tuba. The percussion section is indicated by a double bar line. The string section at the bottom consists of Violins (1 and 2), Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The tempo is marked as *rit.* (ritardando). The key signature has two flats, and the time signature is 3/4.

51 *a tempo*

Narr. They were dropped from the fairy shoulders
that danced on the grass last night!

Fls. 1 2 *a2*
p

Obs. 1 2 1.
p

Perc. Tri.
p

Vlns. 1 2 *a tempo*
p (*pizz.*) *arco*

Vla. *p* (*pizz.*) *arco*

Vlc. *p* (*pizz.*) *arco*



9. The First Star Is Lit

Peacefully ♩ = 80

Cls. 1 2 1.
p

Vlns. 1 *con sord.**
pp

*Use a few players through letter E.

7 **A**

Cls. 1 2

Perc. Susp. Cym.

Vlns. 1 2

Vla.

Vlc.

Cb.

pp *p* *pp*

pp *pp* *pp* *pp* *pp* *pp*

*con sord.**

pp

pp

pp

pp

pp

pp

pp

13

Fls. 1 2

Cls. 1 2

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

p quietly flowing

pp *p* *pp*

pp

*Use a few players through letter E.

[NARRATOR reads as music continues in the background.]

NARRATOR: Everyday a new picture is painted and framed, held up for half an hour in such lights as the Great Artist chooses,

B *repeat figure until cued to continue*

Musical score for Flutes 1 & 2 and Violins 1. Flutes 1 and 2 play a melody consisting of triplet figures. Violins 1 play a sustained note. The dynamic is marked *mp*.

and then withdrawn, and the curtain falls. And then the sun goes down, and the long afterglow gives light.

C

Musical score for Flutes 1 & 2, Violins 1 & 2, Viola, Violoncello, and Contrabass. Flutes 1 and 2 play a melody. Violins 1 and 2, Viola, and Violoncello play a triplet accompaniment. Contrabass plays a sustained note. The dynamic is marked *pp*.

Musical score for Violins 1 & 2, Viola, Violoncello, and Contrabass. Violins 1 and 2 play a melody with a *via sord.* marking. Viola, Violoncello, and Contrabass play accompaniment. The dynamic is marked *mp*.

And then the damask curtains
glow along the western window.

And then the first
star is lit.

And I go home.

28 **D**

Perc. Glockenspiel *p*

Vlins. 1 *via sord.*

2 *repeat figure until cued to continue*

Vla. *repeat figure until cued to continue*

Vlc. *repeat figure until cued to continue*

Cb. *via sord.*



E Quickly, with energy ♩ = 126
[same tempo as 1. Prologue]

31

Fls. 1 *p*

2

Obs. 1

2

Cls. 1 *a2*

2 *p*

Perc. Bongo w/ sticks *p*

E Quickly, with energy ♩ = 126
[same tempo as 1. Prologue]

Vlins. 1 *senza sord.*

2 *senza sord.*

Vla. *senza sord.*

Vlc. *senza sord.*

Cb. *senza sord.*

p

pizz.

p

p

p

F Jaunty

34

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf*
a2

Cls. 1 2 *mf*
a2

Bsns. 1 2 *mf*

Hns. 1 2 3 4 *mf*

Tpts. 1 2 3 *mf*

Tbns. 1 2 3 *mf*

Tuba *mf*

Perc. *mf*
Tri.

F Jaunty

Vlns. 1 2 *mf*

Vla. *mf*
div. unis.

Vlc. *mf*
arco

Cb. *mf*
arco

37

This musical score is for the piece "The First Star Is Lit" by Walker, composed by Walden Pond. The score is for a full orchestra and includes parts for the following instruments: Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Tuba, Percussion, Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins at measure 37. The Piccolo part features a melodic line with triplets. The Flutes and Oboes play chords with triplets. The Clarinets and Bassoons have melodic lines with triplets. The Horns play chords, with the third and fourth horns playing a rhythmic pattern of eighth notes with triplets. The Trumpets play chords with triplets, and the second trumpet part includes a dynamic marking of *a2*. The Trombones play chords, with the third trombone part including a dynamic marking of *a2*. The Tuba part has a simple bass line with triplets. The Percussion part features a rhythmic pattern of eighth notes with triplets. The Violins, Viola, Violoncello, and Contrabass parts all play chords with triplets. The score is divided into three measures, each containing a variety of musical notations including notes, rests, and dynamic markings.

rit.

40

The musical score for measures 40-42 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with triplets.
- Fls. 1/2**: Flutes, playing a melodic line with triplets.
- Obs. 1/2**: Oboes, playing a melodic line with triplets.
- Cls. 1/2**: Clarinets, playing a melodic line with triplets.
- Bsns. 1/2**: Bassoons, playing a melodic line with triplets.
- Hns. 1/2/3/4**: Horns, playing a melodic line with triplets.
- Tpts. 1/2/3**: Trumpets, playing a melodic line with triplets.
- Tbns. 1/2/3**: Trombones, playing a melodic line with triplets.
- Tuba**: Playing a melodic line with triplets.
- Perc.**: Percussion, playing a rhythmic pattern with triplets.
- Vlns. 1/2**: Violins, playing a melodic line with triplets.
- Vla.**: Viola, playing a melodic line with triplets.
- Vlc.**: Violoncello, playing a melodic line with triplets.
- Cb.**: Contrabass, playing a melodic line with triplets.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano) and *a2* (second ending). The tempo is marked *rit.* (ritardando).

10. Epilogue

Gently flowing ♩ = 108

Clars. 1 2
Bsns. 1 2
Hns. 1 2 3 4
Tbns. 1 2 3
Tuba

Gently flowing ♩ = 108

Vlins. 1 2
Vla.
Vlc.
Cb.



NARRATOR: (approximately synchronized with music)
Time is but a stream I go a-fishing in.

I drink at it, but while I drink I see the

5 **A**

Vlins. 1 2
Vla.
Vlc.
Cb.

sandy bottom and detect how shallow it is.

9

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



Its thin currents slide away, but eternity remains.

13 **B**

Fls. 1
Fls. 2
Obs. 1
Obs. 2
Perc. Temple Blocks
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

p
ord.
rolled pizz.
pizz.

I would drink deeper,

fish in the sky,

whose

17 **C**

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.

Vlins. 1
2

Vla.

Vlc.

Cb.

p

p

1.

1.

C

bottom is pebbly with stars.

21

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.
 Vlins. 1 2
 Vla.
 Vlc.
 Cb.

Musical score for "Epilogue" by Walden Pond. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Violins, Viola, Violoncello, and Contrabass. The score features various dynamics like *p*, *a2*, and *fl* (soft flutter or trill), and performance instructions such as "Cup mute" and "arco".

I would drink deeper, fish in the sky, whose bottom is pebbly with stars.

25 **D**

The musical score is arranged in systems. The first system includes Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2, Bsns. 1 & 2, Hns. 1, 2, 3 & 4, Tpts. 1, 2 & 3, Tbn. 1, 2 & 3, Tuba, Perc., Vlns. 1 & 2, Vla., Vlc., and Cb. The score is in 3/4 time with a key signature of two flats. Dynamics are marked as *mp* (mezzo-piano) and *p* (piano). A dynamic change from *mp* to *p* occurs at the beginning of measure 27. A box containing the letter 'D' is placed above the first measure of the Piccolo part.

[During this closing section, the NARRATOR wanders to the edge of the stage, gazing upward at the sky filled with stars.]

E Gently flowing ♩ = 108
to depict stars in the sky

28

Picc. *p*

Fls. 1 *p*

2

Obs. 1 *p*

2

Cls. 1 *p*

2

Bsns. 1

2

Hns. 1

2

3

4

Tpts. 1 *p*

2 *a2*

3 *p*

Tbns. 1

2

3

Tuba

Perc.

E Gently flowing ♩ = 108
to depict stars in the sky

Vlins. 1 *p*

2 *pizz.*

Vla. *pp*

Vlc.

Cb.

2 players, Soli

32 **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. Glock. - w/ sft. mlts.
p

Vlins. 1
2

Vla. *arco*

Vlc. *p*

Cb. *pizz.*
p

36 **G**

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.

Vlins. 1
2

Vla.

Vlc.

Cb.

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

40 *rit.*

Woodwinds:
Picc. 1, 2
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

Strings:
Vlns. 1, 2
Vla.
Vlc.
Cb.

Perc.

Dynamics: *p*, *mp*, *pp*

Tempo/Performance: *rit.*