

Gwyneth Walker

Earth and Sky

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

Open Land – grandeur and peace

Rivers – rushing water, still water

Unexpected Moments – the quirks of nature

One People, One Land – reverence for the earth

Earth and Sky: a description

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

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

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

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

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

Brief program notes:

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

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

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

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

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

Earth and Sky

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

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

duration @ 20 minutes

Incorporating the writings of:

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

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

with sympathetic responses of

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

Open Land – grandeur and peace

Rivers – rushing water, still water

Unexpected Moments – the quirks of nature

One Land, One People – reverence for the earth

1. Open Land – grandeur and peace

Chief Seattle:

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

Chief Joseph:

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

H. D. Thoreau:

Enjoy the land...but own it not.

2. Rivers – rushing waters, still water

Chief Seattle:

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

Chief Joseph:

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

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

H.D. Thoreau:

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

3. Unexpected moments – the quirks of nature

Chief Seattle:

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

H.D. Thoreau:

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

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

Chief Seattle:

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

Chief Joseph:

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

Chief Seattle, Chief Joseph and Thoreau:

We are One People. We share One Land.

Earth and Sky

for Violin, Viola, Violoncello and Chamber Orchestra with Readers

Gwyneth Walker

1. Open Land

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

The score is divided into two systems. The first system includes Solo Violin, Solo Viola, Solo Violoncello, Flute (Piccolo), Oboe, B♭ Clarinet, Bassoon, Horns in F (1 and 2), Trumpets in C (1 and 2), Trombone, and Percussion. The second system includes Violins (1 and 2), Viola, Violoncello, and Contrabass. Each instrument part begins with a whole note chord marked 'ca. 8'' and a dynamic of *p*. The percussion part features a rhythmic pattern of eighth notes with dynamics *p*, *poco*, and *p*. The Horns and Trumpets parts have melodic lines starting in the third measure, marked with dynamics *p* and accents.

6

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. (Low Tom)

Vlins. 1
2

Vla.

Vlc.

Cb.

cresc. poco a poco

mf

a2

pizz.

p

cresc. poco a poco

mf

arco

div.

mf

arco

mf

arco

mf

unis.

mf

p

cresc. poco a poco

mf

17

17

Vln. Solo

Vla. Solo

Vlc. Solo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hns. 1 *mf* *div.* *dim. poco a poco* *p*
 2 *mf* *div.* *dim. poco a poco* *p*

Tpts. 1 *mf* *div.*
 2 *mf* *div.* *dim. poco a poco* *p*

Tbn. *mf* *dim. poco a poco* *p*

Perc. (Low Tom) *mf* *dim. poco a poco*

Vlns. 1 *mf* *pizz.*
 2 *mf* *pizz.*

Vla. *mf* *pizz.*

Vlc. *mf* *pizz.*

Cb. *mf* *pizz.*

(22) CHIEF SEATTLE: *(begin after drum roll stops)* (23)

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

Perc. *ca. 8"*
p *mf*

Tap with hands *ad libitum* any assortment of drums in descending pitch to suggest "footprints on the earth"

(Same tempo ♩ = 132)

(24a) CHIEF JOSEPH: (25)

N
The earth was created by the assistance of the sun, and it should be left as it was. The country was made without lines of demarcation,

Perc. *Low Tom with hands*
p *pp barely audible*

Vln. 1 *3 players, Soli arco, "as sunlight"*
p

(25a) (26) (26a)

N
and it is no man's business to divide it. HENRY DAVID THOREAU:
Enjoy the land. . . but own it not.

Perc. *to suggest "Open land" without fences*
Glockenspiel
slow, gradual gliss.
p *(p)* *fade out*

Vln. 1 *"the sun" rapid oscillation [ca. 5"]*
[ca. 5"]
3 Soli
p *fade out*

A Moderate tempo ♩ = 120

"love of the land"

27

Vln. Solo *mf cantabile*

Vla. Solo

Vlc. Solo

Perc. (Glock.) *rapid oscillation (unmeasured)*
p

Vln. 1 *3 Soli*
8^{va}
p



32

Vln. Solo

Vla. Solo

Vlc. Solo *p* → *mf cantabile*

Perc. (Glock.) *rapid oscillation (unmeasured)*
p

Vlins. 1 *8^{va}*
(p)

Vlins. 2

Vla. *arco*
mf → *p*

Vlc. *arco, div.*
mf → *p*

Cb. *(pizz.)*
mf

Tutti arco, div.

37

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

mf

legato

p *mf* *p*

legato

p *mf* *p*

legato

p *mf* *p*

legato

p *mf* *p*

unis.

(p) *mf* *p*

(p) *mf* *p*

(p) *mf* *p*

unis.

(p) *mf* *p*

arco

p *mf* *p*

mf

mf

mf

mf

pizz.

mf

B

42

Vln. Solo

Vla. Solo (*mf*)

Vlc. Solo (*mf*)

Ob. *p*

Cl. *mf*

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb. *arco*

46

Vln. Solo

Vla. Solo

Vlc. Solo

Ob.

Cl.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb. *arco*

div.

50

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

mf *p*

mf *p*

mf *p*

mf *p*

p

p

mf

mf

p

p

mf

mf

pizz.

p

mf

54

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. High Bongo (hands)
p

Vlns. 1
2
p

Vla.
p
unis.

Vlc.
p
arco

Cb.
p

D
59

Vln. Solo *p*

Vla. Solo *p*

Vlc. Solo *p*

Tpts. 1 2

Perc. *p*

“footprints”

Cup mute lightly, as “footprints on the earth”

Tap drums

lightly, as “footprints on the earth”

Vlns. 1 2 *(p)*

Vla. *(p)*

D

64

Vln. Solo *cresc.* *f*

Vla. Solo *cresc.* *f*

Vlc. Solo *cresc.* *f*

Fl. *f*

Bsn. *f*

Tpts. 1 2 *f*

Perc. *cresc.* *f*

Vlns. 1 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

E

68

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1/2

Tpts. 1/2

Tbn.

Perc. (var. Drums)

Vlns. 1/2

Vla.

Vlc.

Cb.

(f)

(f)

(f)

p

f

(f)

(f)

mf

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

f

arco

f

arco

f

arco unis.

f

f

f

f

F

on the string

72

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc.

F

Vlns. 1
2

Vla.

Vlc.

Cb.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

sfp

arco

sfp

arco

sfp

arco

sfp

arco

sfp

unis.

77

Vln. Solo

Vla. Solo *f* *on the string*

Vlc. Solo *p* *f* *on the string*

Fl. *sfp*

Ob. *sfp*

Cl. *sfp*

Bsn. *sfp*

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

Vlns. 1 *sfp*

Vlns. 2 *sfp*

Vla. *sfp*

Vlc. *sfp*

Cb. *sfp*

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

Vln. Solo
Vla. Solo
Vlc. Solo
Fl.
Ob.
Cl.
Bsn.
Hns. 1 2
Tpts. 1 2
Tbn.
Perc.
Vlns. 1 2
Vla.
Vlc.
Cb.

rit. **G** Slower, more freely ♩ = 100

87

Fl. *lightly tongued*

Ob. *mf*
lightly tongued

Cl. *mf*
pizz.

1 Vlns. *pizz.*

2 Vlns. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

91

[H] *accel. poco a poco (to 1)*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Perc. High Bongo (hands) *p*

[H] *accel. poco a poco (to 1)*

1 Vlns. *arco* *mf* *p* *(p)*

2 Vlns. *arco* *mf* *p* *(p)*

Vla. *arco* *mf* *p* *(p)*

Vlc. *(pizz.)* *p*

Cb. *(pizz.)* *p*

94 (accel.)

Vln. Solo

Vla. Solo

Vlc. Solo

arco

p cresc. poco a poco

arco

p cresc. poco a poco

arco

p cresc. poco a poco

Fl.

Ob.

Cl.

Bsn.

cresc. poco a poco

Hns. 1 2

Tpts. 1 2

Tbn.

p cresc. poco a poco

Perc.

p cresc. poco a poco

(accel.)

Vlns. 1 2

Vla.

Vlc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

98 *(accel.)*

Vln. Solo
(cresc.)

Vla. Solo
(cresc.)

Vlc. Solo
(cresc.)

Fl.

Ob.

Cl.

Bsn.
(cresc.)

Hns. 1 2
(cresc.) *a2*

Tpts. 1 2

Tbn.
p cresc.

Perc. (High Bongo)
(cresc.)

(accel.)

Vlins. 1
(cresc.)

2
(cresc.)

Vla.
(cresc.)

Vlc.
(cresc.)

Cb.
(cresc.)

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

101

Vln. Solo: LH pizz., + arco, mf, LH pizz., + arco, LH pizz., + arco, cresc. (to J), LH pizz.

Vla. Solo: LH pizz., + arco, mf, LH pizz., + arco, LH pizz., + arco, cresc. (to J), LH pizz.

Vlc. Solo: LH pizz., + arco, mf, LH pizz., + arco, LH pizz., + arco, cresc. (to J), LH pizz.

Fl. mf

Ob. mf

Cl. mf

Bsn. mf

Hns. 1 2 mf

Tpts. 1 2

Tbn. mf

Perc. mf

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

Vlns. 1: LH pizz., + arco, mf, arco, LH pizz., + arco, arco, LH pizz., + arco

Vlns. 2: LH pizz., + arco, mf, arco, LH pizz., + arco, arco, LH pizz., + arco

Vla.: LH pizz., + arco, mf, arco, LH pizz., + arco, arco, LH pizz., + arco

Vlc.: arco, LH pizz., + arco, mf, arco, LH pizz., + arco, arco, LH pizz., + arco

Cb.: arco, LH pizz., + arco, mf, arco, LH pizz., + arco, arco, LH pizz., + arco

106

Vln. Solo *arco* *(cresc.)* LH *pizz.* *arco* **J** *f*

Vla. Solo *arco* *(cresc.)* LH *pizz.* *arco* *f*

Vlc. Solo *arco* *(cresc.)* LH *pizz.* *arco* *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. (High Bongo) 2 Bongos (High and Low) *(col string trio)* *f*

Vlns. 1 *arco* LH *pizz.* **J**

Vlns. 2 *arco* LH *pizz.*

Vla. *arco* LH *pizz.*

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

Cb. *arco* LH *pizz.* *arco* *f*

III

Vln. Solo
Vla. Solo
Vlc. Solo
Fl.
Ob.
Cl.
Bsn.
Hns. 1
Hns. 2
Tpts. 1
Tpts. 2
Tbn.
Perc.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

The musical score for page 21 is divided into several systems. The first system includes Vln. Solo, Vla. Solo, Vlc. Solo, Fl., Ob., Cl., and Bsn. The second system includes Hns. 1, Hns. 2, Tpts. 1, Tpts. 2, and Tbn. The third system includes Perc. The fourth system includes Vlns. 1, Vlns. 2, Vla., Vlc., and Cb. The Vln. Solo part features a melodic line with accents and slurs. The Vla. Solo part has a similar melodic line. The Vlc. Solo part provides a rhythmic accompaniment. The Perc. part has a steady rhythmic pattern. The other instruments are mostly silent or have simple accompaniment.

K (Same tempo ♩ = 132)

116

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. (2 Bongos)

K (Same tempo ♩ = 132)

Vlns. 1
2

Vla.

Vlc.

Cb.

arco

f

pizz.

rolled pizz.

121

Vln. Solo
Vla. Solo
Vlc. Solo
Fl.
Ob.
Cl.
Bsn.
Hns. 1/2
Tpts. 1/2 (+2 (Open) f)
Tbn.
Perc.
Vlns. 1/2 (arco)
Vla. (arco)
Vlc. (arco)
Cb. (arco)

div. pizz.
pizz.
rolled pizz.
pizz.

Detailed description: This page of a musical score covers measures 121 to 124. It features a full orchestral ensemble. The strings (Violins, Violas, Violas, Cellos, and Double Basses) play a rhythmic pattern of eighth notes, starting in measure 121. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpets, Trombones) have melodic lines, with the Trombones playing a prominent role in measures 122 and 123. The percussion section provides a steady accompaniment. The score includes various performance instructions such as 'arco' (bowed), 'pizz.' (pizzicato), 'div.' (divisi), and 'rolled pizz.' (rolled pizzicato). The dynamic marking 'f' (forte) is present for the trumpets in measure 122. The measure numbers 121, 122, 123, and 124 are clearly marked at the top of each staff.

L
125

Vln. Solo (*f*)

Vla. Solo (*p*)

Vlc. Solo (*p*)

Fl.

Ob.

Cl. (*mf* to *p*)

Bsn. (*mf* to *p*)

Hns. 1 (*mf* to *p*)

2

Tpts. 1

2

Tbn. (*mf* to *p*)

Perc.

L

Vlns. 1 (*mf* to *p*, *arco*)

2 (*mf* to *p*, *arco*)

Vla. (*mf* to *p*, *arco*)

Vlc. (*mf* to *p*, *arco*)

Cb. (*mf*, *pizz.*)

129

Vln. Solo
Vla. Solo
Vlc. Solo
Fl.
Ob.
Cl.
Bsn.
Hns. 1
2
Tpts. 1
2
Tbn.
Perc.
Vlns. 1
2
Vla.
Vlc.
Cb.

f
mf *p*
mf *p*
mf *p*
mf *p*
mf *f*
mf *f*
mf *f*
p
p
p
p

133

Vln. Solo *p sub.*

Vla. Solo *p sub.*

Vlc. Solo *p sub.*

Fl.

Ob.

Cl.

Bsn. *p sub.*

Hns. 1 *p sub.*

2

Tpts. 1

2

Tbn. *p sub.*

Perc.

Vlns. 1 *unis. p*

2 *p*

Vla. *p*

Vlc. *p* *div.* *unis.* *div.*

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

M

139

Vln. Solo *f* LH pizz. + arco LH pizz. + arco LH pizz.

Vla. Solo *f* LH pizz. + arco LH pizz. + arco LH pizz.

Vlc. Solo *f* LH pizz. + arco LH pizz. + arco LH pizz.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hns. 1 *a2* *f*

2 *f*

Tpts. 1 *f*

2 *f*

Tbn. *f*

Perc. High Bongo (hands) *f*

M

Vlns. 1 *f* LH pizz. + arco LH pizz. + arco LH pizz.

2 *f* LH pizz. + arco LH pizz. + arco LH pizz.

Vla. *f*

Vlc. *f* LH pizz. + arco LH pizz. + arco LH pizz.

Cb. *f* unis. LH pizz. + arco LH pizz. + arco LH pizz.

rit. to end

144

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1/2

Tpts. 1/2

Tbn.

Perc. (High Bongo)

Glock. celebratory rapid oscillation

Vlns. 1/2

Vla.

Vlc.

Cb.

arco

rit. to end

arco, div.

div. a3

sfz

f

p

f

2. Rivers – rushing water, still water

CHIEF SEATTLE: *(read before music starts)*

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

Gently ♩ = 132 *with kindness*

Fl.*

Ob.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

Gently ♩ = 132 *with kindness*
con sord.

7

Fl.

Ob.

Cl.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

con sord.

p

con sord.

p

con sord.

pizz.

*Bassoons, Horns, Trumpets and Trombone are tacet in this movement.

13

Cl. *mf* *rit.* *pp*

Vlns. 1 *rit.* *gently rolled chords, as a caress* *pizz.*

Vlns. 2 *gently rolled chords, as a caress* *pizz.*

Vla. *gently rolled chords, as a caress* *pizz.*

Vlc. *div.* *gently rolled chords, as a caress* *pizz.*

Cb. *arco* *pizz.* *(p)*



CHIEF JOSEPH:

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

Slowly ♩ = 108
[Play rolled chords (8 times) behind reading]

Vlns. 1 *pp*

Vlns. 2 *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

19a

N { I pressed my father's hand and told him I buried him in that beautiful valley of winding waters.
I would protect his grave with my life. I love that land more than all the rest of the world.
My father smiled and passed away to the spirit-land. (proceed to m. 20)

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

20 [A] Moderate tempo ♩ = 120

Vln. Solo as water flowing
Vla. Solo
Vlc. Solo

Perc. Wind Chimes
gently, shimmering, unobtrusively

[A] Moderate tempo ♩ = 120
arco, a shimmering background

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

25

Vln. Solo

Vla. Solo

Vlc. Solo

(W. C.)

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

as water flowing

mf

arco div.

pizz., unis.

pizz.

30 **B**

Vln. Solo

Vla. Solo

Vlc. Solo

Perc.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

light tremolo, at the tip

p

as water flowing

mf

light tremolo, at the tip

p

legato

Triangle

p

unis.

pizz.

arco

arco

35 C

Vln. Solo
Vla. Solo
Vlc. Solo
Cl.
1
2
Vlns.
Vla.
Vlc.
Cb.

mf
mf
(mf)
mf
mf
p *mf*
p *mf*
pizz. *arco* *3* *pizz.* *arco* *3* *div.*
pizz. *arco* *mf*
mf

40

Vln. Solo
Vla. Solo
Vlc. Solo
Cl.
1
2
Vlns.
Vla.
Vlc.
Cb.

p *mf*
p *mf*
unis. *3* *3* *3*
pizz.

45 D

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Perc. Wind Chimes *p*

Vlns. 1 D

Vlns. 2

Vla. *div.*

Vlc. *div.* *pizz., unis.*

Cb. *arco* *pizz.*

50 *rit.*

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Perc.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

p

legato

p

p

p

E Slower $\text{♩} = 100$

54

Vln. Solo

Vla. Solo

Vlc. Solo

poco cresc.

E Slower $\text{♩} = 100$

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

arco, div.

p

arco

p



58

Vln. Solo

Vla. Solo

Vlc. Solo

mf

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

rolled pizz. unis.

rolled pizz. unis.

pizz.

F

62

Vln. Solo *mf*

Vla. Solo *mf*

Vlc. Solo

Fl. *mf*

Ob. *mf*

Cl. *mf*

F

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *arco* *mf*

Vlc. *arco* *mf*

Cb. *(pizz.)* *mf*

accel. poco a poco

66

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Perc.

accel. poco a poco

1

Vlns.

Vla.

Vlc.

Cb.

rolled pizz.

pizz.

rolled

G Faster ♩ = 120

70

Vln. Solo
Vla. Solo
Vlc. Solo

Fl.
Ob.
Cl.

Perc. Wind Chimes

Vlns. 1
Vlns. 2

Vla.
Vlc.
Cb.

The score for measures 70-73 is in G major and 3/4 time. It features a tempo marking of 'Faster' with a metronome marking of ♩ = 120. The first system includes Violin Solo, Viola Solo, and Violoncello Solo, all playing a triplet eighth-note pattern with a forte (f) dynamic. The Flute, Oboe, and Clarinet parts have rests, with the Flute and Oboe marked with a forte (f) dynamic. The Percussion part features Wind Chimes playing a rhythmic pattern with a piano (p) dynamic. The second system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. Violins 1 and 2 play a triplet eighth-note pattern with a forte (f) dynamic. The Viola part has a forte (f) dynamic and includes a 'div.' (divisi) marking. The Violoncello and Contrabass parts play a pizzicato (pizz.) pattern with a forte (f) dynamic.

74

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

(W. C.) Perc.

1 Vlns.

2 Vlns.

Vla. *unis.*

Vlc. *arco*

Cb. *arco*

78 [H]

Fl.

Cl.

[H] Vla. *rolled pizz.*

Vlc. *rolled pizz.* (*p*)

Cb. (*p*)

Optional section* (repeat this section during the reading, appx. 5 times or until the reading ends)

H. D. THOREAU: (optional reading)

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

82

N

Fl.

Cl.

Vla.

Vlc.

poco rit. (last time)

(p)

pp

poco rit. (last time)

(p)

86

Fl.

Cl.

Slightly slower

mf

p

mf

rit.

90

I Peaceful tempo ♩ = 108

Vln. Solo

Vla. Solo

Vlc. Solo

Cl.

Perc. Glock.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

still water

p gently

still water

p gently

lightly

p

p

rolled pizz.

p

rolled pizz.

p

rolled pizz.

p

rolled pizz.

p

pizz.

p

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

95

Vln. Solo

Vla. Solo

Vlc. Solo

Ob.

lightly

p

98 **J**

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

cresc. poco a poco

p

J

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

arco

p cresc. poco a poco

rolled pizz.

arco

arco

p cresc. poco a poco

rolled pizz.

arco

arco

p cresc. poco a poco

rolled pizz.

arco

arco

p cresc. poco a poco

pizz.

div.

rolled pizz. unis.

arco

p cresc. poco a poco

108

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

1

2

Vlns.

Vla.

Vlc.

Cb.

f espr.

mf

mf

pizz.

pizz.

unis.

div.

unis.

pizz.

pizz.

arco

113

Vln. Solo

Vla. Solo

Vlc. Solo

Cl.

1

2

Vlns.

Vla.

Vlc.

Cb.

unis.

arco

p

arco

p

arco

p

arco

p

arco

p

p

rit. to end

129

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

dim. poco a poco al fine

dim. poco a poco al fine

dim. poco a poco al fine

f

mf

p

f

mf

p

f

mf

p

a few players

mf

rit. to end

Solo

via sord.

a few players

mf

Solo

via sord.

unis.

div.

a few players

mf

2 Soli, div.

pp

via sord.

unis.

a few players

div.

mf

2 Soli, div.

pp

unis.

a few players

mf

Solo

pp

via sord.

mf

p



134 (*rit.*)

Vln. Solo

Vla. Solo

Vlc. Solo

Vlc.

(dim.)

(dim.)

(dim.)

(rit.)

pp

pp

pp

Solo

(p)


rolled pizz.

via sord.

3. Unexpected Moments – The quirks of nature

ad lib. “oddities of sounds”

each instrument is held up (for audience to see) while playing, as if delighting in the diverse sounds.


Perc. 

Maracas, Shaker (Chocalo), Ratchet, Low Tom with hands

p *mf* *p* *mf* *f* *p*



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

Perc. 



Perc. 

Descending Pitched Drums, *ad lib.*
played with hands Low Tom with hands

f *p*

1 **A** $\text{♩} = \text{ca. } 76, \text{ in a "rough-hewn" manner}$

Vln. Solo

Vla. Solo

Vlc. Solo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hns. 1 *a2, Muted* *mf* *div.*

2

Tpts. 1 *a2, Cup mute* *mf* *div.* *a2* *div.* *a2* *div.*

2

Tbn. *Cup mute* *mf*

Perc. *Muffled Cymbal (or Closed Hi-Hat Cym)* *mf*

A $\text{♩} = \text{ca. } 76, \text{ in a "rough-hewn" manner}$

Vlins. 1 *senza sord.* *pizz., div.* *mf*

2 *senza sord.* *pizz.* *mf*

Vla. *senza sord.* *pizz.* *mf*

Vlc. *senza sord.* *pizz.* *mf*

Cb. *senza sord.* *pizz.* *mf*

in a "rough-hewn" manner

5

mf

gliss. ad lib.

Vla. Solo

Tpts. 1
2

(Cym.)

Perc.

Vlins. 1
2

Vla.

Vlc.

Cb.

unis.

9

Vla. Solo

Tpts. 1
2

Perc.

Vlins. 1
2

Vla.

Vlc.

Cb.

13 **B**

Vla. Solo

Vlc. Solo

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

in a "rough-hewn" manner

mf

mf

mf

Wood Block

Muffled Cym.

17

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

mf

mf

W. Blk.

C in a "rough-hewn" manner

21

mf

gliss. ad lib.

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. Muffled Cym. W. Blk.

C (*pizz.*) *div.*

Vlins. 1
2

Vla.

Vlc.

Cb.

26

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

(W. Bl.)

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

30 **D**

Vln. Solo *f legato*

Vla. Solo *f legato*

Vlc. Solo *f legato*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hns. 1 2 rem. mute

Tpts. 1 2 rem. mute

Tbn. rem. mute

Perc. Muffled Cym.

Vlns. 1 *arco* **D** *unis.* *f*

Vlns. 2 *arco* *f*

Vla. *arco* *f* *pizz.*

Vlc. *arco* *f* *pizz.*

Cb. *arco* *f* *pizz.*

35 *joyfully, animated*

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

(f)

(f)

(f)

(f)

div. (Open)
joyfully, animated
f

rolled pizz.

rolled pizz.

rolled pizz.

rolled pizz.

rolled pizz.

(pizz.)

(pizz.)

(pizz.)

40

E

Vln. Solo *pizz.* *arco* 3

Vla. Solo *pizz.* *arco* 3

Vlc. Solo *pizz.* *arco*

Fl.

Ob.

Cl.

Bsn.

Hns. 1 *a2, Open* *div.*

2 *p* *f*

Tpts. 1 *(f)*

2

Tbn. *Open* *p* *f*

Perc. *f* Low Tom Susp. Cym. Temple Blocks

rolled pizz. **E** (pizz.)

Vlns. 1 (pizz.)

2 (pizz.)

Vla. (pizz.)

Vlc. *arco* *pizz.*

Cb. *rolled pizz.* (pizz.)

45

Vln. Solo

Vla. Solo

Vcl. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. (T. Bl.) Low Tom Susp. Cym. T. Bl.

Vlns. 1
2

Vla.

Vcl.

Cb.

pizz.

arco

f

p

div.

8

arco

pizz.

Detailed description of the musical score: This page contains the musical score for measures 45-49 of 'Walker | Earth and Sky | 3. Unexpected Moments'. The score is arranged in a standard orchestral format. The top section includes Violin Solo, Viola Solo, and Violoncello Solo, all featuring triplet patterns and dynamic markings like *pizz.* and *arco*. The woodwind section includes Flute, Oboe, Clarinet, and Bassoon, with dynamic markings of *f* and *p*. The brass section includes Horns (1 and 2), Trumpets (1 and 2), and Trombone, with dynamic markings of *f* and *p*. The percussion section includes Tom-tom, Suspended Cymbal, and Triangle. The string section includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a common time signature (C).

F 50

Vln. Solo *pizz.* *playful scales arco* *p cresc.* *f*

Vla. Solo *pizz.* *playful scales arco* *p cresc.* *f*

Vlc. Solo *pizz.* *playful scales arco* *p cresc.* *f*

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hns. 1 *a2* *p* *f*

2

Tpts. 1 *p* *f*

2

Tbn. *p* *f*

Perc. Low Tom Susp. Cym. Muffled Cym.

F

Vlns. 1 *arco* *p* *f*

2 *arco* *p* *f*

Vla. *div.* *arco* *p* *unis.* *f*

Vlc. *div.* *arco* *p* *f*

Cb. *arco* *p* *f*

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

G 2 players

1 *pp* (cresc. after reading)

Vlns. 2 *pp* (cresc. after reading)

2 *pp* (cresc. after reading)

Vla. 2 *pp* (cresc. after reading)

Vlc. *pp*

Cb. *pp*

H *a tempo* (♩ = 76)

61 *arco*

Vln. Solo *f*

Vla. Solo *f* *gliss. ad lib.*

Vlc. Solo *f*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hns. 1 *a2, Muted* *f*

Hns. 2 *f*

Tpts. 1 *div., Cup mute* *f*

Tpts. 2 *f*

Tbn. *Cup mute* *f*

Perc. *Muffled Cym.* *f*

H *a tempo* (♩ = 76)

Tutti, div.

Vlns. 1 *f* *pizz., unis.*

Vlns. 2 *Tutti, unis.* *f* *pizz.*

Vla. *f* *Tutti, unis.* *pizz.*

Vlc. *f* *arco, unis.* *pizz.*

Cb. *f* *arco* *pizz.*

65

gliss. ad lib.

Vln. Solo

Vla. Solo

Vlc. Solo

Picc.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

arco

pizz.

69 **I**

Vln. Solo *pizz.*
mf

Vla. Solo *pizz.*
mf

Vlc. Solo *mf*

Cl. *mf*

Bsn. *mf*

Hns. 1 *div.*
2 *mf*

Tpts. 1
2 *mf*

Tbn. *mf*

Perc. W. Blk.
mf

73

Vln. Solo *arco*

Vla. Solo *(pizz.)*
arco

Vlc. Solo *pizz.*
arco

Cl. *mf*

Bsn. *mf*

Hns. 1
2 *mf*

Tbn. *mf*

Perc. *Susp. Cym.*
p

gliss.
f

gliss.
f

gliss.
f

(rit.)

82

Vln. Solo

Vla. Solo

Vlc. Solo

Picc. to Flute

Ob.

Cl.

Bsn.

Hns. 1/2

Tpts. 1/2

Tbn.

Perc. Maracas held high and lowered

mf

p

(rit.)

2 players, arco

p

2 players, arco

p

Vlns.

Vla.

Vlc.

Cb.

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

CHIEF SEATTLE: *(read before music begins)*

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

CHIEF JOSEPH:

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

Slowly ♩ = 92
gently, as falling rain

Flute

mf *p*

1 *div., con sord.* *p*

Vlns. 2 *con sord.* *p*

Vla. *con sord.* *p*

Vlc. *div., con sord.* *p*

Cb. *con sord.* *p*

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

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

68 (Same tempo ♩ = 92) *rit.* *a tempo* (♩ = 92)

4

Fl. *p legato*

Ob. *p legato*

Cl. *p legato*

Bsn. *p legato*

1 *p legato*

2 *p legato*

Vla. *p legato*

Vlc. *p legato*

Cb. *p legato*

div.

div.

unis.

div.

A With motion ♩ = 108

11

“We are One People” theme

Vln. Solo *legato*

mf cantabile

Vla. Solo *legato*

mf cantabile

Vlc. Solo *legato*

mf cantabile

Perc. Maracas (to symbolize “seeds of the earth”)

mf \rightarrow *p*

A With motion ♩ = 108

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

19

Vln. Solo

Vla. Solo

Vlc. Solo

f

f

f



27

B

Vln. Solo

Vla. Solo

Vlc. Solo

Cl.

Bsn.

mf

mf

mf

mf

p

B

unis., senza sord.

div.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

p a quiet background

unis., senza sord.

p a quiet background

unis., senza sord.

p a quiet background

senza sord.

p a quiet background

senza sord.

p a quiet background

32 C

Vln. Solo *f*

Vla. Solo *f*

Vlc. Solo *(mf)* *f*

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *(mf)* *p*

Bsn. *mf* *p*

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

C

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *unis.* *div.* *p*

Cb. *mf* *p*

42 *rit.* **D** With rhythmic energy ♩ = 132

Vln. Solo *mf sost.* *p*

Vla. Solo *mf sost.* *p*

Vlc. Solo *mf sost.* *p*

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*
(*p*) lightly

Hns. 1 2 *p*
a2, Muted

Tpts. 1 2 *p*
div. Cup mute
Cup mute
a2

Tbn. *p*

Perc. Bongos (2) with hands
p

rit. **D** With rhythmic energy ♩ = 132

Vlins. 1 *pizz.* *mf* *p* *div.* (*p*) *unis.*

Vlins. 2 *pizz.* *mf* *p* (*p*)

Vla. *mf* *p* (*p*)

Vlc. *pizz., unis.* *mf* *p* *div.* *unis.* (*p*)

Cb. *pizz.* *mf* *p* (*p*)

52

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1/2

Tpts. 1/2

Tbn.

Perc. (2 Bongos)

Vlns. 1/2

Vla.

Vlc.

Cb.

(p)

mf

p

unis.

div.

Detailed description: This page of a musical score covers measures 52 through 55. The score is arranged in a standard orchestral layout. The top section includes Vln. Solo (Violin Solo), Vla. Solo (Viola Solo), and Vlc. Solo (Violoncello Solo). The middle section contains woodwinds: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), and Bsn. (Bassoon). Below these are the brass instruments: Hns. (Horns), Tpts. (Trumpets), and Tbn. (Tuba). The Percussion part is marked '(2 Bongos)'. The bottom section features the string ensemble: Vlns. (Violins), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contra Bass). Measure 52 shows the Vln. Solo part with a *mf* dynamic and a melodic line. The Vla. Solo part has a *p* dynamic. The Vlc. Solo part also has a *p* dynamic. The woodwinds and brasses enter in measure 53 with a *p* dynamic. The percussion part has a consistent rhythmic pattern. The string ensemble parts are marked *unis.* (unison) in measure 52 and *div.* (divisi) in measure 53.

E
56

Vln. Solo
Vla. Solo
Vlc. Solo
Fl.
Ob.
Cl.
Bsn.
Hns. 1/2
Tpts. 1/2
Tbn.
Perc.
Vlins. 1/2
Vla.
Vlc.
Cb.

p *mf* *p* *mf*

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

60

Vln. Solo *(mf)*

Vla. Solo

Vlc. Solo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hns. 1 2 rem. mute

Tpts. 1 2 rem. mute

Tbn. rem. mute

Perc. (2 Bongos)

Vlns. 1 *arco*

2 *arco, unis.*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

64 **F**

Vln. Solo *animated, joyous*

Vla. Solo *animated, joyous*

Vlc. Solo *animated, joyous*

Fl.

Ob.

Cl.

Bsn.

Hns. 1 2 *Open*

Tpts. 1 2 *1. Open*

Tbn. *Open*

Perc. *Temple Blocks* *animated, joyous*

Vlns. 1 *(with Solo players)* *animated, joyous* *unis.*

Vlns. 2 *(with Solo players)* *animated, joyous*

Vla. *(with Solo players)* *animated, joyous*

Vlc.

Cb.

69

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

(T. Bl.)

Perc.

Vlns. 1
2

Vla.

Vlc.

Cb.

G
74

Vln. Solo
Vla. Solo
Vlc. Solo
Fl.
Ob.
Cl.
Bsn.
Hns. 1/2
Tpts. 1/2
Tbn.
Perc.
Vlns. 1/2
Vla.
Vlc.
Cb.

Low Tom Susp. Cym. Low Tom Susp. Cym.

f *f* *f* *f*

a2 *div.* *a2* *div.*

f *f* *f* *f*

Detailed description: This page of a musical score covers measures 74 through 77. It features a variety of instruments including Violins (Solo and Section), Viola (Solo and Section), Violoncello (Solo and Section), Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Percussion. The score is set in the key of G major, indicated by a 'G' in a box at the top left. The percussion part includes Low Tom and Suspended Cymbal. Dynamics such as *f* (forte) and *div.* (divisi) are used throughout. The woodwinds and brass parts have complex rhythmic patterns, while the strings provide a steady accompaniment.

78

rolled pizz.

H (Same tempo ♩ = 132)

arco
f

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. Low Tom Susp. Cym.

rolled pizz.

arco
f

p

p

p

p

p

rolled pizz.

rolled pizz.

rolled pizz.

rolled pizz.

pizz.

H (Same tempo ♩ = 132)

Vlns. 1
2

Vla.

Vlc.

Cb.

92 *rit.*

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc. *Bongo with hands*
f

Vlns. 1
2 *arco*
f

Vla. *arco*
f

Vlc. *arco*
f

Cb. *arco*
f

div.

div.

div.

rit.

I Freely, as a cadenza

96

Vln. Solo

mf

cut-off [from conductor]

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *div. p*

Cb. *p*

J col Viola

97

Vln. Solo

Vla. Solo

mf

K

98

Vln. Solo

Vla. Solo

Vlc. Solo

p

mf

L Moderate tempo ♩ = 108

99

Vln. Solo

Vla. Solo

Vlc. Solo

f legato

with intensity

f legato

with intensity

f legato

molto rit.

M Lively, celebratory ♩ = 132

103 "We are One People" rhythm

Vln. Solo

Vla. Solo

Vlc. Solo

Fl.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc.

Bongos (2) with hands

M Lively, celebratory ♩ = 132

"We are One People" rhythm

Vlns. 1
2

Vla.

Vlc.

Cb.

unis. \circ

snap pizz.

arco

pizz., unis.

pizz.

rit.

108

The musical score for measures 108-112 includes the following parts and markings:

- Vln. Solo:** Starts with a rest, then plays a melodic line starting at measure 109. Dynamic markings: *p sub.* (measure 109), *ff* (measure 112).
- Vla. Solo:** Starts with a rest, then plays a melodic line starting at measure 109. Dynamic markings: *p sub.* (measure 109), *ff* (measure 112).
- Vlc. Solo:** Starts with a rest, then plays a melodic line starting at measure 109. Dynamic markings: *p sub.* (measure 109), *ff* (measure 112).
- Fl., Ob., Cl., Bsn., Hns., Tpts., Tbn.:** All woodwinds and brasses have rests for measures 109-111, with some woodwinds playing notes in measure 112.
- Perc.:** Features a rhythmic pattern in measure 108 and a **Low Tom** in measure 112.
- Vlns. 1 & 2:** Rests for measures 109-111, then play a tremolo in measure 112.
- Vla.:** Rests for measures 109-111, then plays a tremolo in measure 112. Dynamic marking: *p sub.* (measure 109).
- Vlc. & Cb.:** Rests for measures 109-111, then play a tremolo in measure 112. Dynamic marking: *p* (measure 112).

4:45 | Total duration: 19:30
 Orchestral version completed July 18, 2018
 New Canaan, Connecticut