

Gwyneth Walker

Muse of Amherst

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

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

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

Duration: 22 minutes

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

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

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

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

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

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

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May 4, 2008 – Holyoke, Massachusetts

Muse of Amherst

Reflections on the poetry of Emily Dickinson

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1. Invocation

Moderato ♩ = 88

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), B♭ Clarinets (1 and 2), and Bassoons (1 and 2). The brass section includes Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), and Tuba. The percussion section includes Glockenspiel, Bongo, Triangle, Claves, Suspended Cymbal, 4 Tom-Toms, Maracas, Slapstick, Timpani, Bass Drum, and 5 Temple Blocks, Chimes. The string section includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The score begins with a tempo marking of Moderato at 88 beats per minute. The woodwinds and strings enter with various dynamics and articulations, including *mf*, *p*, *pp*, and *pizz.* The strings play with *div.* and *con sord.* markings. The woodwinds have specific instructions for one player to play to the end of the movement.

5

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

Ob. 1 *p* *mf*

Cl. 1 *mf*

Bsn. 1 *mf*

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

Vlns. 2 *mf* *pp* *mf*
unis. *div.* *unis.*

Vla. *mf*
rolled pizz.

Vlc. *mf*

Cb. *mf*

9

Fls. 1 *mf*

Fls. 2 *mf*

Ob. 1 *mf*

Cl. 1 *p*

Bsn. 1 *p*

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

Vlns. 2 *pp* *div.* *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

19

Musical score for measures 19-22. The score includes parts for Flutes (Fls.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

- Fls. 1 & 2:** Measure 19: quarter notes G4, A4, B4. Measure 20: whole rest. Measure 21: whole rest. Measure 22: eighth-note triplet G4, A4, B4, followed by sixteenth-note triplet G4, A4, B4.
- Ob. 1:** Measure 19: whole rest. Measure 20: quarter notes G4, A4. Measure 21: quarter notes G4, A4. Measure 22: whole rest.
- Cl. 1:** Measure 19: whole rest. Measure 20: quarter notes G4, A4. Measure 21: quarter notes G4, A4. Measure 22: quarter notes G4, A4.
- Bsn. 1:** Measure 19: whole rest. Measure 20: eighth-note triplet G4, A4, B4. Measure 21: eighth-note triplet G4, A4, B4. Measure 22: eighth-note triplet G4, A4, B4.
- Vlns. 1 & 2:** Measure 19: quarter notes G4, A4. Measure 20: quarter notes G4, A4. Measure 21: quarter notes G4, A4. Measure 22: eighth-note triplet G4, A4, B4.
- Vla.:** Measure 19: quarter notes G4, A4. Measure 20: quarter notes G4, A4. Measure 21: quarter notes G4, A4. Measure 22: quarter notes G4, A4.
- Vlc. & Cb.:** Measure 19: quarter notes G4, A4. Measure 20: quarter notes G4, A4. Measure 21: quarter notes G4, A4. Measure 22: quarter notes G4, A4.

Dynamic markings: *mf* (measures 19, 22), *p* (measures 20, 21), *pizz.* (measures 20, 21), *arco* (measures 20, 21).

23

Musical score for measures 23-26. The score includes parts for Flutes (Fls.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

- Fls. 1 & 2:** Measure 23: quarter notes G4, A4. Measure 24: quarter notes G4, A4. Measure 25: quarter notes G4, A4. Measure 26: quarter notes G4, A4.
- Ob. 1:** Measure 23: whole rest. Measure 24: quarter notes G4, A4. Measure 25: quarter notes G4, A4. Measure 26: eighth-note triplet G4, A4, B4.
- Cl. 1:** Measure 23: quarter notes G4, A4. Measure 24: quarter notes G4, A4. Measure 25: quarter notes G4, A4. Measure 26: quarter notes G4, A4.
- Bsn. 1:** Measure 23: whole rest. Measure 24: eighth-note triplet G4, A4, B4. Measure 25: eighth-note triplet G4, A4, B4. Measure 26: eighth-note triplet G4, A4, B4.
- Vlns. 1 & 2:** Measure 23: quarter notes G4, A4. Measure 24: quarter notes G4, A4. Measure 25: quarter notes G4, A4. Measure 26: quarter notes G4, A4.
- Vla.:** Measure 23: quarter notes G4, A4. Measure 24: quarter notes G4, A4. Measure 25: quarter notes G4, A4. Measure 26: quarter notes G4, A4.
- Vlc. & Cb.:** Measure 23: quarter notes G4, A4. Measure 24: quarter notes G4, A4. Measure 25: quarter notes G4, A4. Measure 26: quarter notes G4, A4.

Dynamic markings: *mf* (measures 23, 26), *p* (measures 24, 25), *pizz.* (measures 24, 25), *arco* (measures 24, 25).

Section marker **B** is present at the beginning of measure 26.

27

Musical score for measures 27-30. The score is for a woodwind and string ensemble. The woodwinds include Flutes (Fls.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The strings include Violins (Vlins.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The time signature is 4/4. The score shows various dynamics such as *mf* and *p*, and articulations like *pizz.* and *arco*. The woodwinds have melodic lines, while the strings provide a rhythmic accompaniment with some pizzicato and arco passages.

31

Musical score for measures 31-34. The score continues from the previous system. The woodwinds (Fls., Ob., Cl., Bsn.) and strings (Vlins., Vla., Vlc., Cb.) are all playing a rhythmic pattern of eighth notes. Dynamics include *mf* and *rolled pizz.*. The strings use a combination of *arco* and *pizz.* techniques. The woodwinds have melodic lines with some rests.

35

Fls. 1 2

Ob. 1

Cl. 1

Bsn. 1

poco rit.

C *a tempo*

p

Vlns. 1 2

Vla.

Vlc.

Cb.

pizz.

poco rit.

C *a tempo*

p

arco

mf

39

Fls. 1 2

Ob. 1

Cl. 1

Bsn. 1

mf

Vlns. 1 2

Vla.

Vlc.

Cb.

pizz.

arco

43

Fls. 1 2

Ob. 1

Cl. 1

Bsn. 1

Vlins. 1 2

Vla.

Vlc.

Cb.

mf

pizz.

arco

p

(mf)

p

(mf)

p

47

Fls. 1 2

Ob. 1

Cl. 1

Bsn. 1

Vlins. 1 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

pizz.

arco

D

mf

arco

mf

(mf)

pizz.

(mf)

pizz.

mf

51 *rit.* **Slowly**

Fls. 1 *f* *mf* *p*

Fls. 2 *f* *mf* *p*

Ob. 1 *f* *mf* *p*

Cl. 1 *f* *mf* *p*

Bsn. 1 *f* *mf* *p*

Vlns. 1 *f* *rit.* *div.* *unis.* **Slowly**

Vlns. 2 *f* *rit.* *div.* *unis.* **Slowly**

Vla. *f* *rit.* *div.* *unis.* **Slowly**

Vlc. *f* *arco* *div.* *unis.* **Slowly**

Cb. *f* *arco* *div.* *unis.* **Slowly**

57 **E** *a tempo* ♩ = 88

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Ob. 1 *mf* *f*

Cl. 1 *mf* *f*

Bsn. 1 *mf* *f*

Vlns. 1 *pizz.* *mf* *arco* *f*

Vlns. 2 *pizz.* *mf* *arco* *f*

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

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

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

61

Fls. 1 2

Ob. 1

Cl. 1

Bsn. 1

Vlns. 1 2

Vla.

Vlc.

Cb.

TRV

un.

64

Fls. 1 2

Ob. 1

Cl. 1

Bsn. 1

Vlns. 1 2

Vla.

Vlc.

Cb.

rit.

p

pizz.

arco, Solo

2. Spring

Free tempo

When cued by conductor *simile*

Picc. *pp* (as a speck of light)

Fl. 1

Ob. 1

Perc. Glock. (sft. mlts.) *pp* very gently, as a ray of sunlight [on cue]



2

When cued by conductor *simile*

1. *pp* (as a speck of light)

Picc.

Fl. 1

Ob. 1

Perc. (Glock.)



3

When cued by conductor *simile*

1. *pp* (as a speck of light)

Picc.

Fl. 1

Ob. 1

Perc. (Glock.)

Flowing ♩ = 144
(Glock.)
(pp)

Flowing ♩ = 144

con sord.
tutti
p 3

con sord.
p

con sord.
p
Solo
con sord.

p

A
10

p

(Glock.)

A

pizz.
p

arco

16 **B**

Fls. 1 *p cresc.*

Fls. 2 *p cresc.*

Obs. 1 *p cresc.*

Obs. 2 *p cresc.* *a2*

Cls. 1 *p cresc.*

Cls. 2 *p cresc.*

Bsn. 1 *cresc.*

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.* *tutti (con sord.) div.*

Cb. *cresc.*

21

Fls. 1 *(cresc.)*

Fls. 2 *(cresc.)*

Obs. 1 *(cresc.)*

Obs. 2 *(cresc.)*

Cls. 1 *(cresc.)*

Cls. 2 *(cresc.)*

Bsn. 1 *(cresc.)*

Vlns. 1 *(cresc.)*

Vlns. 2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

Cb. *(cresc.)*

32 *rit.*

Fls. 1 2

Obs. 1 2 *a2* 3

Cls. 1 2 *a2* 3

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Perc. (Bongo, Tri.) Glock. *mf* *p* *black-note gliss.*

Vlns. 1 2 *rit.* *p*

Vla. *p*

Vlc. *gentle gliss. to end of string* *p*

Cb. *gentle gliss. to end of string* *p*

37 **D** Lively ♩ = 144

Picc. 1 Fls. 2 Obs. 1 2 Cls. 1 2 Bsns. 1 2 Hns. 1 2 3 4 Tpts. 1 2 3 Tbns. 1 2 3 Tuba Perc. Claves

D Lively ♩ = 144

Vlins. 1 2 Vla. Vlc. Cb.

43

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

(Claves)
Perc.

Vlins. 1 2

Vla.

Vlc.

Cb.

mf

49

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. (Claves)

Vlins. 1 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 49, measures 1 through 6. The score is written in 2/4 time and features a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The brass (Horns, Trumpets, Trombones, Tuba) provides harmonic support and rhythmic patterns. The percussion section includes Claves. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The Piccolo part starts with a rest in measure 1 and enters in measure 2. The Flutes and Oboes play a similar melodic line. The Clarinets play a rhythmic pattern. The Bassoons play a harmonic accompaniment. The Horns play a rhythmic pattern. The Trumpets and Trombones play a rhythmic pattern. The Tuba plays a rhythmic pattern. The Percussion plays a rhythmic pattern. The Violins play a rhythmic pattern. The Viola plays a rhythmic pattern. The Violoncello and Contrabass play a rhythmic pattern.

55 E

Instrumentation: Picc., Fls. 1-2, Obs. 1-2, Cls. 1-2, Bsns. 1-2, Hns. 1-4, Tpts. 1-3, Tbns. 1-3, Tuba, Perc. (Claves, Susp. Cym.), Vlns. 1-2, Vla., Vlc., Cb.

Rehearsal Mark: E

Measure 55: Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, Perc. (Claves) are present. Dynamics: *p*.

Measure 56: Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, Perc. (Claves) are present. Dynamics: *p*, *a2*.

Measure 57: Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, Perc. (Claves) are present. Dynamics: *p*, *a2*, *mp*.

Measure 58: Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, Perc. (Claves) are present. Dynamics: *mp*, *p*, *a2*.

Violin/Viola/Cello/Double Bass (Vlns./Vla./Vlc./Cb.): *arco*, *div.*, *p*, *mp*, *lightly*.

60

Picc. *tr* *p* *mf* *tr* *p* *mf* *p*

Fls. 1 *p* *mf* *p* *mf* *p*

Fls. 2 *p* *mf* *p* *mf* *p*

Obs. 1 *p* *mf* *p* *mf* *p*

Obs. 2 *p* *mf* *p* *mf* *p*

Cls. 1 *mf* *p* *mf* *p* *mf* *p*

Cls. 2 *mf* *p* *mf* *p* *mf* *p*

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

Bsns. 2 *mf* *p* *mf* *p* *mf* *p*

Hns. 1 *mf* *p* *mf* *p* *mf* *p*

Hns. 2 *mf* *p* *mf* *p* *mf* *p*

Hns. 3 *mf* *p* *mf* *p* *mf* *p*

Hns. 4 *mf* *p* *mf* *p* *mf* *p*

Tpts. 1 *mf* *p* *mf* *p* *mf* *p*

Tpts. 2 *mf* *p* *mf* *p* *mf* *p*

Tpts. 3 *mf* *p* *mf* *p* *mf* *p*

Tpts. 4 *mf* *p* *mf* *p* *mf* *p*

Tbns. 1 *p* *mf* *p* *mf* *p* *mf* *p*

Tbns. 2 *p* *mf* *p* *mf* *p* *mf* *p*

Tbns. 3 *p* *mf* *p* *mf* *p* *mf* *p*

Tuba *p* *mf* *p* *mf* *p* *mf* *p*

(Susp. Cym.) *p* *mf* *p* *mf* *p* *mf* *p*

Vlins. 1 *p* *mf* *p* *mf* *p* *mf* *p* *unis. div.* *mf* *p* *unis.* *mf* *p* *div.*

Vlins. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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

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

F

65

Picc. *f*

Fls. 1 *f*
2 *f*

Obs. 1 *f*
2 *f*

Cls. 1 *f*
2 *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. (Susp. Cym.) *f* Bongo *f*

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

Vla. *f* *unis.*

Vlc. *f*

Cb. *f*

70

Picc. 1 2

Fls. 1 2

Obs. 1 2

Cls. 1 2

(Bongo)

Perc.

Vlns. 1 2

Vla.

Vlc.

Cb.

75

Ob. 1

Cls. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

87

Picc. 1
 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. 4 Tom-Toms
 Vlins. 1 2
 Vla.
 Vlc.
 Cb.

Musical score for measures 87-90. The score is in 6/4 time and B-flat major. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Cello/Double Bass) play melodic and harmonic lines. The brass (Horns, Trumpets, Trombones, Tuba) provides harmonic support and rhythmic patterns. The percussion (4 Tom-Toms) plays a steady rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).

H

91

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Cls. 1 *a2 f*

Cls. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Tuba *f*

Perc. (4 Tom-Toms) *f*

H

Vlns. 1 *f unis.*

Vlns. 2 *f unis.*

Vla. *f*

Vlc. *f*

Cb. *f*

95

Picc.
1
Fls.
2
Obs.
1
2
Cls.
1
2
Bsns.
1
2
Hns.
1
2
3
4
Tpts.
1
2
3
Tbns.
1
2
3
Tuba
Perc.
(4 Tom-Toms)
Vlins.
1
2
Vla.
Vlc.
Cb.

Detailed description of the musical score: This page of a musical score, numbered 95, contains 21 staves for various instruments. The 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), Tuba, Percussion (4 Tom-Toms), Violins (1 and 2), Viola, Violoncello, and Contrabass are all present. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf* and *ff* are used throughout. The Percussion part is specifically noted as (4 Tom-Toms). The score is arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and brass and percussion in the lower staves.

100

I

Picc. 1

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

(4 Tom-Toms)

Perc. Susp. Cym.

Vlins. 1 2

Vla.

Vlc.

Cb.

104

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Cls. 1

Cls. 2

Bsns. 1

Bsns. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

(Susp. Cym.) Perc.

Vlms. 1

Vlms. 2

Vla.

Vlc.

Cb.

108

This page of a musical score, page 28, contains measures 108 through 110. The score is for a full orchestra and includes parts for Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Clarinets (Cls. 1 and 2), Bassoons (Bsns. 1 and 2), Horns (Hns. 1, 2, 3, and 4), Trumpets (Tpts. 1, 2, and 3), Trombones (Tbns. 1, 2, and 3), Tuba, Percussion (Perc., including Suspended Cymbal), Violins (Vlns. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 3/4 time with a key signature of one flat (B-flat major or D minor). The dynamics are marked with *mf* (mezzo-forte) and *p* (piano). The Piccolo part begins in measure 109. The Flutes, Oboes, and Clarinets play a rhythmic pattern of eighth notes. The Bassoons and Horns play a similar pattern. The Trumpets and Trombones play a pattern of quarter notes. The Tuba and Percussion play a pattern of quarter notes. The Violins, Viola, and Violoncello play a pattern of eighth notes. The Contrabass plays a pattern of quarter notes.

The score is divided into three measures. Measure 108 starts with a *mf* dynamic. Measure 109 starts with a *p* dynamic. Measure 110 starts with a *mf* dynamic. The score ends with a *p* dynamic.

111

Picc. *mf* *p* *mf* *p*

Fls. 1 *mf* *p* *mf* *p*

Fls. 2 *mf* *p* *mf* *p*

Obs. 1 *mf* *p* *mf* *p*

Obs. 2 *mf* *p* *mf* *p*

Cls. 1 *mf* *p* *mf* *p*

Cls. 2 *mf* *p* *mf* *p*

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

Bsns. 2 *mf* *p* *mf* *p*

Hns. 1 *mf* *p* *mf* *p*

Hns. 2 *mf* *p* *mf* *p*

Hns. 3 *mf* *p* *mf* *p*

Hns. 4 *mf* *p* *mf* *p*

Tpts. 1 *mf* *p* *mf* *p*

Tpts. 2 *mf* *p* *mf* *p*

Tpts. 3 *mf* *p* *mf* *p*

Tbns. 1 *p* *p* *p* *p*

Tbns. 2 *p* *p* *p* *p*

Tbns. 3 *p* *p* *p* *p*

Tuba *p* *p* *p* *p*

Perc. (Susp. Cym.) *p* *p* *p* *p*

Vlns. 1 *p* *mf* *p* *8va div.*

Vlns. 2 *p* *mf* *p* *8va div.*

Vla. *p* *mf* *p* *8va div.*

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

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

J

114

Picc. *f*

Fls. 1 *f* 2 *f*

Obs. 1 *f* 2 *f*

Cls. 1 *f* 2 *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. Triangle *f* Med. Tom-Tom *f*

Vlns. 1 *f* 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

J *loco*

118 *rit.*

Picc. *mf* *p* *pp*

Fls. 1 *mf* *p* *pp*

Fls. 2 *mf* *p* *pp*

Obs. 1 *mf* *p* *pp*

Obs. 2 *mf* *p* *pp*

Cls. 1 *mf* *p* *pp*

Cls. 2 *mf* *a2* *pp*

Bsns. 1 *mf*

Bsns. 2 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Tuba *mf*

Perc. (Tri.) (Med. Tom) Glock. *p* ** white-note gliss.*

Vlns. 1 *rit.* *mf* *p* **V gliss. to end of string*

Vlns. 2 *mf* *p* **V gliss. to end of string*

Vla. *mf* *p* **V gliss. to end of string*

Vlc. *mf*

Cb. *mf*

*gliss. begins immediately

3. Nobody! (or, The Frog Pond)

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

Freely, as an introduction
(no key signature)

Musical score for woodwinds, brass, and percussion. The score is in 4/4 time and includes parts for 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), Tuba (marked *(a frog)*), and Percussion (Triangle). The score begins with a dynamic of *p* and a *tr* marking. It features various dynamics including *f* and *p*, and includes performance instructions such as *Shh* and *(a frog)*. The percussion part includes a Triangle part starting with a *f* dynamic.

Freely, as an introduction
(no key signature)

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

Musical score for strings, including Violins (1 and 2), Viola, Violoncello (Vlc.), and Contrabass (Cb.). The score is in 4/4 time and includes performance instructions such as *Shh* and *sul pont.* (sul ponticello). The strings play a sustained note with a dynamic range from *f* to *p*.

A *a tempo* ♩ = 88
(crickets)

Picc. *p*

1 *p*

Fls. 2 *p*

Obs. 1 *p*

2 *p*

Cls. 1 *p*

2 *p*

Bsns. 1

2

Hns. 1 *fl* (fluttertongue) *p*

2 *fl* (fluttertongue) *p*

3

4

Tpts. 1

2

3

Tbns. 1

2

3

Tuba

Maracas *p*

Perc. *p*

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

p

A *a tempo* ♩ = 88

Vlns. 1

2

Vla.

Vlc.

Cb.

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Cls. 1

Cls. 2

Bsns. 1

Bsns. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

(Maracas)

Perc.

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

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

13

accel.

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. (Maracas) (Slapstick) (Susp. Cym.)

Vlins. 1 2

Vla.

Vlc.

Cb.

p *f* *fp* *f* *p*

accel.

16 (accel.)

B Faster ♩ = 100

Picc. 1

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

(Maracas)

Perc. (Slap-stick) *p* (Susp. Cym.) *p* Bass Dr. *f*

Vlns. 1 2

Vla.

Vlc.

Cb.

20

C

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

Triangle

f

(a bullfrog)

Perc.

f

(Susp. Cym.)

(B.D.)

p *f* *p* *f*

C

Vlins.

1

2

Vla.

Vlc.

Cb.

f *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *snap pizz.* *arco* *f* *p* *arco* *f* *p*

accel. poco a poco

28

Picc. *p* *cresc. poco a poco*

Fls. 1 *p* *cresc. poco a poco*
 2 *p* *cresc. poco a poco*

Obs. 1 *a2* *p* *cresc. poco a poco*
 2 *a2* *p* *cresc. poco a poco*

Cls. 1 *p* *cresc. poco a poco*
 2 *p* *cresc. poco a poco*

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

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

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

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

Tuba *p* *f* *p* *f* *p* *f*

(Timp.) *p* *f* *p* *f* *p* *f*

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

Vlins. 1 *arco* *div.* *accel. poco a poco* *arco* *div.* *a 3*
 2 *div. a 3* *arco* *accel. poco a poco* *arco* *div.* *a 3*

Vla. *arco* *accel. poco a poco* *arco* *accel. poco a poco*

Vlc. *arco* *accel. poco a poco* *arco* *accel. poco a poco*

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

(accel. into chaos)

31

Picc. *(cresc.)*

Fls. 1 *(cresc.)*

Fls. 2 *(cresc.)*

Obs. 1 *(cresc.)*

Obs. 2 *(cresc.)*

Cls. 1 *(cresc.)*

Cls. 2 *(cresc.)*

Bsns. 1 *p* *f*

Bsns. 2 *p* *f*

Hns. 1 *p* *f*

Hns. 2 *p* *f*

Hns. 3 *p* *f*

Hns. 4 *p* *f*

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

Tpts. 2 *f* *p* *f*

Tpts. 3 *f* *p* *f*

Tbns. 1 *a2* *p* *f*

Tbns. 2 *a2* *p* *f*

Tbns. 3 *p* *f*

Tuba *p* *f*

(Timp.) *p* *f*

Perc. (Maracas) *p* *f*

(B.D.) *f* *p* *f*

(Susp. Cym.) *f* *p* *f*

(accel. into chaos)

Vlins. 1 *div.* *a 4* *(cresc.)*

Vlins. 2 *(cresc.)*

Vla. *(cresc.)*

Vlc. *(cresc.)*

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

D Quickly, energetically ♩ = 112 rit.

34

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Cls. 1 *f*

Cls. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Tuba *f*

Perc. *f*

Triangle *f*

(a frog) *p*

D Quickly, energetically ♩ = 112

unis. *f*

unis. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

rit.

p

p

non div.

non div.

pizz. *f*

pizz. *f*

Solo (a frog) pizz. *p*

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

Slowly, grandly and passionately
(no key signature)

4. Passion

Quickly ♩. = 60

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Cls. 1 *f*

Cls. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

Hns. 1 *p* *f*

Hns. 2 *p* *f*

Hns. 3 *p* *f*

Hns. 4 *p* *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Tbns. 1 *p* *f*

Tbns. 2 *p* *f*

Tbns. 3 *p* *f*

Tuba *p* *f*

Perc. Cr. Cyms. *f*

Perc. B.D. *p* *f*

Slowly, grandly and passionately
(no key signature)

Quickly ♩. = 60

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

8

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *a2*

Obs. 2 *a2*

Cls. 1 *f*

Cls. 2 *f*

Bsns. 1

Bsns. 2

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

Perc. Maracas *f*
raised high and lowered

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

13

Hns. 1 2 3 4

Tbns. 1 2 3

Tuba

Perc.

f

f

f

f

f

as a boat tossing on the waves

Vlins. 1 2

Vla.

Vlc.

Cb.

f

as a boat tossing on the waves

17

Cls. 1 2

Bsns. 1 2

f dim.

f dim.

Hns. 1 2 3 4

Vlins. 1 2

Vla.

Vlc.

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

p

p

A
21

Cls. 1 2
Bsns. 1 2

Bongo w/ sticks

p

Detailed description: This system contains measures 21 through 24. It features three staves: Clarinets (1 and 2), Bassoons (1 and 2), and Bongos with sticks. The Clarinet and Bassoon parts play a melodic line with a dynamic marking of *p*. The Bongo part has a rhythmic pattern of eighth notes. A double bar line is present at the end of measure 24.

A
sul tasto

Vlins. 1 2
Vla.
Vlc.
Cb.

p

rolled pizz.

Detailed description: This system contains measures 21 through 24. It features five staves: Violins (1 and 2), Viola, Violoncello, and Contrabass. The Violin 1 part has a dynamic marking of *p* and is marked *sul tasto*. The Violin 2 part also has a dynamic marking of *p*. The Viola part has a dynamic marking of *p*. The Violoncello part has a dynamic marking of *p* and is marked *rolled pizz.*. The Contrabass part has a dynamic marking of *p*. A double bar line is present at the end of measure 24.



25

Fls. 1 2
Bsns. 1 2

(Bongo)

Perc.

Vlins. 1 2
Vla.
Vlc.
Cb.

p

sul tasto

pizz.

Detailed description: This system contains measures 25 through 28. It features seven staves: Flutes (1 and 2), Bassoons (1 and 2), Bongos, Violins (1 and 2), Viola, Violoncello, and Contrabass. The Flute 1 part has a dynamic marking of *p*. The Flute 2 part has a dynamic marking of *p*. The Bassoon 1 part has a dynamic marking of *p*. The Bassoon 2 part has a dynamic marking of *p*. The Bongo part has a dynamic marking of *p*. The Violin 1 part has a dynamic marking of *p* and is marked *sul tasto*. The Violin 2 part has a dynamic marking of *p* and is marked *sul tasto*. The Viola part has a dynamic marking of *p* and is marked *sul tasto*. The Violoncello part has a dynamic marking of *p* and is marked *pizz.*. The Contrabass part has a dynamic marking of *p*. A double bar line is present at the end of measure 28.

B

29

Picc.

1
Fls. *mf*

2
Obs. *mf*

1
2
Cls. *mf*

1
2
Bsns. *mf*

1
2
Hns.

3
4

1
Tpts. *f passionately*
a2

2
3
Tbns. *f passionately*

1
2
Tuba

Perc.

B

ord.

1
Vlns. *mf*³

2
Vla. *mf*

Vlc. *arco* *mf*³

Cb. *arco* *mf*

34

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. Susp. Cym.

Vlns. 1 2

Vla.

Vlc.

Cb.

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

39

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

Perc.

(Susp. Cym.)

Vlins.

1

2

Vla.

Vlc.

Cb.

p

a2

sustained

44 C

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

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

f

Detailed description: This block contains the first system of a musical score for measures 44-48. It includes staves for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), Horns (1-4), Trumpets (1-3), Trombones (1-3), Tuba, and Percussion. The Piccolo, Flutes, and Oboes parts begin with a forte (*f*) dynamic and a dotted quarter note followed by a quarter rest. The Clarinets and Bassoons play sustained chords. The Percussion part has a forte (*f*) dynamic and a dotted quarter note followed by a quarter rest. A rehearsal mark 'C' is placed above measure 44.

C

Vlns. 1 2
Vla.
Vlc.
Cb.

Detailed description: This block contains the second system of a musical score for measures 44-48. It includes staves for Violins (1 and 2), Viola, Violoncello, and Contrabass. The Violins and Viola parts feature a melodic line with triplets and slurs. The Violoncello and Contrabass parts provide harmonic support with triplets and sustained notes. A rehearsal mark 'C' is placed above measure 44.

49

Picc. *p* *f*

Fls. 1 *p* *f*
2 *p* *f*

Obs. 1 *p* *f*
2 *p* *f*

Cls. 1 *p* *f*
2 *p* *f*

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

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

Tpts. 1 *f* sustained
2 *f* sustained
3 *f* sustained

Tbn. 1
2
3

Tuba

Perc. (Susp. Cym.) *p* *f*

Vlns. 1 *f*
2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

54

This musical score page contains measures 54 through 58. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fls.**: Flutes 1 and 2, playing sustained notes from measure 54 onwards, marked *f sustained*.
- Obs.**: Oboes 1 and 2, playing sustained notes from measure 54 onwards, marked *f sustained*.
- Cls.**: Clarinets 1 and 2, playing sustained notes with slurs and ties across measures.
- Bsns.**: Bassoons 1 and 2, playing sustained notes with slurs and ties across measures.
- Hns.**: Horns 1, 2, 3, and 4, playing sustained notes with slurs and ties, marked *simile*.
- Tpts.**: Trumpets 1, 2, and 3, playing sustained notes with slurs and ties, marked *simile*.
- Tbns.**: Trombones 1, 2, and 3, rests throughout.
- Tuba**: Tuba, rests throughout.
- Perc.**: Percussion, rests throughout.
- Vlins.**: Violins 1 and 2, playing triplet patterns with slurs and ties.
- Vla.**: Viola, playing triplet patterns with slurs and ties.
- Vlc.**: Violoncello, playing triplet patterns with slurs and ties.
- Cb.**: Contrabass, playing triplet patterns with slurs and ties.

D

59

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

(Susp. Cym.)

Perc.

D

Vlins.

1

2

Vla.

Vlc.

Cb.

64

Picc.
1
Fls.
2
Obs.
1
2
Cls.
1
2
Bsns.
1
2
Hns.
1
2
3
4
Tpts.
1
2
3
Tbns.
1
2
3
Tuba
Perc.
Vlns.
1
2
Vla.
Vlc.
Cb.

E

69

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. Snare Dr.

E

Vlins. 1 2

Vla.

Vlc.

Cb.

75

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

(S.D.)

Perc.

Vlns.

1

2

Vla.

Vlc.

Cb.

f sustained

f sustained

f sustained

f sustained

p

p

p

f

sost.

sost.

sost.

simile

p

f sustained

82

F

Picc.
1
Fls.
2
Obs.
1
2
Cls.
1
2
Bsns.
1
2
Hns.
1
2
3
4
Tpts.
1
2
3
Tbns.
1
2
3
Tuba
Perc.
Vlns.
1
2
Vla.
Vlc.
Cb.

The musical score for page 56, measures 82-86, features a variety of instruments and dynamic markings. The Piccolo part begins in measure 84 with a forte (*f*) dynamic. The Flute and Oboe parts are marked *f sustained*. The Clarinet and Bassoon parts also feature *f* dynamics. The Horns, Trumpets, Trombones, and Tuba parts are marked *f*. The Percussion part includes a Suspended Cymbal (*Susp. Cym.*) and Glockenspiel (*Glock.*) parts, both marked *f*. The Violin, Viola, Violoncello, and Contrabass parts are marked *f*. A dynamic marking *p* is present in the Percussion part in measure 82. A section marked *F* begins in measure 84. The score includes various musical notations such as notes, rests, and dynamic markings.

[Opt. lower A]

88

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.)

Vlins. 1 2

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. Measures 88-92 are shown. The Piccolo, Flutes, Oboes, and Clarinets play melodic lines with slurs. The Bassoons play a sustained chord with a vibrato hairpin. The Horns play a sustained chord with a vibrato hairpin. The Trumpets, Trombones, and Tuba are silent. The Percussion part features a Glockenspiel with a melodic line. The Violins, Viola, Violoncello, and Contrabass play a melodic line with slurs and vibrato hairpins.

G

93

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. Maracas

Vlns. 1 2

Vla.

Vlc.

Cb.

div.

as a boat tossing on the sea unis.

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

p *f* *p* *a2*

(Maracas)

Perc.

1
2

Vlins.

1
2

Vla.

Vlc.

Cb.

p *f* *p* *a2*

125

J

Fls. 1 2

Ob. 1

Cls. 1 2

Vlns. 1 2

Vla.

Vlc.

p cantabile *mf* *p*

mf cantabile *p*

133

K

Ob. 1

Cl. 1

Bsns. 1 2

Hns. 1 2 3 4

Vlns. 1 2

Vla.

Vlc.

Cb.

p *mf*

mf

p *mf*

mf *mf*

mf *tutti* *mf*

mf

138

L

This musical score page contains measures 138 through 141. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fls. 1 & 2**: Flutes 1 and 2. Measure 138: *mf* (mezzo-forte). Measure 139: *mf*. Measure 140: *mf*. Measure 141: *p* (piano).
- Ob. 1**: Oboe 1, rests in all measures.
- Cl. 1**: Clarinet 1, rests in all measures.
- Bsns. 1 & 2**: Bassoons 1 and 2. Measure 138: *mf*. Measure 139: *mf*. Measure 140: *mf*. Measure 141: *p*, featuring triplets.
- Hns. 1, 2, 3, 4**: Horns 1 through 4. Measure 138: *mf*. Measure 139: *mf*. Measure 140: *mf*. Measure 141: *p*, featuring triplets.
- Tpts. 1, 2, 3**: Trumpets 1 through 3, rests in all measures.
- Tbns. 1, 2, 3**: Trombones 1 through 3, rests in all measures.
- Tuba**: Tuba, rests in all measures.
- Perc.**: Percussion. Measure 138: *p*. Measure 139: *p*. Measure 140: *p*. Measure 141: *p*, featuring Bongo.
- Vlns. 1 & 2**: Violins 1 and 2. Measure 138: *mf*. Measure 139: *mf*. Measure 140: *mf*. Measure 141: *p*.
- Vla.**: Viola, rests in all measures.
- Vlc.**: Violoncello. Measure 138: *mf*. Measure 139: *mf*. Measure 140: *mf*. Measure 141: *p*, featuring triplets.
- Cb.**: Contrabass. Measure 138: *mf*. Measure 139: *mf*. Measure 140: *mf*. Measure 141: *pizz.* (pizzicato) *p*, featuring triplets.

145 *accel.*

The musical score for page 66, measures 145-147, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fls. 1 & 2**: Flutes, playing a melodic line with triplets in measures 145 and 146, and a more active line in measure 147. Dynamics include *mf*.
- Ob. 1**: Oboe, playing a melodic line with triplets in measures 145 and 146, and a more active line in measure 147. Dynamics include *mf*.
- Cl. 1**: Clarinet, playing a melodic line with triplets in measures 145 and 146, and a more active line in measure 147. Dynamics include *mf*.
- Bsns. 1 & 2**: Bassoons, playing a rhythmic accompaniment of eighth notes with triplets. Dynamics include *mf*.
- Hns. 1, 2, 3 & 4**: Horns, playing a rhythmic accompaniment of eighth notes with triplets. Dynamics include *mf*.
- Tpts. 1, 2 & 3**: Trumpets, rests throughout.
- Tbns. 1, 2 & 3**: Trombones, rests throughout.
- Tuba**: Tuba, rests throughout.
- Perc. (Bongo)**: Bongo, playing a rhythmic accompaniment of eighth notes with triplets. Dynamics include *mf*.
- Vlns. 1 & 2**: Violins, playing a melodic line with triplets in measures 145 and 146, and a more active line in measure 147. Dynamics include *mf*.
- Vla.**: Viola, playing a melodic line with triplets in measures 145 and 146, and a more active line in measure 147. Dynamics include *mf*.
- Vlc.**: Violoncello, playing a rhythmic accompaniment of eighth notes with triplets. Dynamics include *mf*.
- Cb.**: Contrabass, playing a rhythmic accompaniment of eighth notes with triplets. Dynamics include *mf*.

The score is marked with a tempo change to *accel.* at measure 145. The key signature has one flat (B-flat major or E-flat minor). The time signature is 4/4. The dynamics are generally *mf* (mezzo-forte).

M Faster, triumphantly ♩ = 120

148 (accel.)

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Cls. 1 *f*

Cls. 2 *f*

Bsns. 1 *f*

Bsns. 2 *f*

Hns. 1 *f*

Hns. 2 *f*

Hns. 3 *f*

Hns. 4 *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Tuba *f*

(Bongo) *f*

Perc. *f*

Glock. *f*

M Faster, triumphantly ♩ = 120

(accel.)

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

arco
non div.

152

Picc.
1
Fls.
2
Obs.
1
2
Cls.
1
2
Bsns.
1
2
Hns.
1
2
3
4
Tpts.
1
2
3
Tbns.
1
2
3
Tuba
Perc.
(Glock.)
Vlns.
1
2
Vla.
Vlc.
Cb.

mp
a2
f

Detailed description: This page of a musical score covers measures 152 to 155. It features a large ensemble of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) sections play complex rhythmic patterns, often with accents and slurs. The strings (Violins, Viola, Violoncello, Contrabass) provide a harmonic and rhythmic foundation, with the Violoncello starting at a forte (*f*) dynamic. The Percussion section includes a Glockenspiel. The score is written in a standard orchestral format with multiple staves for each instrument family. Measure numbers 152, 153, 154, and 155 are clearly marked at the beginning of their respective staves.

N

157

Picc. *3*

Fls. 1 *3*

Fls. 2 *3*

Obs. 1 *3*

Obs. 2 *3*

Cls. 1 *a2 3*

Cls. 2 *a2 3*

Bsns. 1 *v*

Bsns. 2 *v*

Hns. 1 *v*

Hns. 2 *v*

Hns. 3 *v*

Hns. 4 *v*

Tpts. 1 *v*

Tpts. 2 *a2 v*

Tpts. 3 *a2 v*

Tbns. 1 *v*

Tbns. 2 *v*

Tbns. 3 *v*

Tuba *v*

(Maracas)

Perc.

N

Vlins. 1 *v*

Vlins. 2 *v*

Vla. *v*

Vlc. *v*

Cb. *v*

div.

unis.

div.

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

161

Picc. *dim. to end*

Fls. 1 *dim. to end*

Fls. 2 *dim. to end*

Obs. 1 *dim. to end*

Obs. 2 *dim. to end*

Cls. 1 *dim. to end*

Cls. 2 *dim. to end*

Bsns. 1 *p*

Bsns. 2 *p*

Hns. 1 *p*

Hns. 2 *p*

Hns. 3 *p*

Hns. 4 *p*

Tpts. 1 *p*

Tpts. 2 *p*

Tpts. 3 *p*

Tbns. 1 *p*

Tbns. 2 *p*

Tbns. 3 *p*

Tuba *p*

(Maracas)
(gently rocking, alternating hands)
R L R L *simile*

Perc. *dim. to end*

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

[Section stops,
Solo players continue]

Vlins. 1 *dim. to end*

Vlins. 2 *dim. to end*

Vla. *dim. to end*

Vlc. *dim. to end*

Cb. *dim. to end*
(gently rocking, alternating hands)

p

5. Indian Summer (Thine Immortal Wine)

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

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Perc. Cr. Cyms.
Glock.

Vlns. 1
2

Vla.

Vlc.

Cb.

unis.

div.

unis.

div.

A Quickly ♩ = 132
lightly, as a leaf blowing in the wind

9

Fl. 1 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Bsn. 1 *mf*

Perc. Triangle *p*

Detailed description: This block contains the musical notation for measures 9 through 12 for the woodwind section and percussion. The Flute 1 and Oboe 1 parts begin with a melodic line of eighth notes, marked *mf*. The Clarinet 1 part enters in measure 10 with a similar eighth-note pattern, also marked *mf*. The Bassoon 1 part enters in measure 11 with a melodic line, marked *mf*. The Percussion part features a Triangle playing a rhythmic pattern of eighth notes, marked *p*.

A Quickly ♩ = 132
unis. lightly, as a leaf blowing in the wind

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf* *unis. pizz.*

Vlc. *mf*

Cb. *mf*

Detailed description: This block contains the musical notation for measures 9 through 12 for the string section. The Violin 1 and Violin 2 parts play a melodic line of eighth notes, marked *mf*. The Viola part enters in measure 10 with a melodic line, marked *mf* and *unis. pizz.*. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes, marked *mf*.



13

Bsn. 1 *p*

Vlns. 1 *arco* *p*

Vlns. 2 *arco* *p*

Vla. *arco, div.* *mf* *p*

Vlc. *arco, div.* *mf* *p*

Cb. *mf* *p*

as a leaf blowing in the wind

Detailed description: This block contains the musical notation for measures 13 through 16. The Bassoon 1 part plays a long, sustained note, marked *p*. The Violin 1 and Violin 2 parts play a melodic line of eighth notes, marked *arco* and *p*. The Viola and Violoncello parts play a rhythmic pattern of eighth notes, marked *arco, div.* and *mf*. The Contrabass part plays a rhythmic pattern of eighth notes, marked *mf*. The text *as a leaf blowing in the wind* is written above the string parts.

17 **B** 1. *mf*

Ob. 1

Vlns. 1 2

Vla.

Vlc.

Cb.

21

Ob. 1

Vlns. 1 2

Vla.

Vlc.

Cb.

25

Ob. 1

Vlns. 1 2

Vla.

Vlc.

Cb.

29 **C**

Ob. 1

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

33 **D**

Bsn. 1

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

mf

div.

37

Bsn. 1

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

lightly, as a leaf blowing in the wind

41

Fl. 1

Bsn. 1

Vlins. 1

2

Vla.

Vlc.

Cb.

mf

1.



45

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Perc.

Triangle

p

mf

1.

mf

1.

mf

49

Vlins. 1

2

Vla.

Vlc.

Perc.

Triangle

mf

mf

mf

mf

Picc.
p *mf* *p* *mf* *mf* *f*

Fls.
1 *p* *mf* *p* *mf* *mf* *f*
2 *p* *mf* *p* *mf* *mf* *f*

Obs.
1 *p* *mf* *p* *mf* *mf* *f*
2 *p* *mf* *p* *mf* *mf* *f*

Cls.
1 *p* *mf* *p* *mf* *mf* *f*
2 *p* *mf* *p* *mf* *mf* *f*

Bsns.
1 *p* *mf* *p* *mf* *mf* *f*
2 *p* *mf* *p* *mf* *mf* *f*

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

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

Tbns.
1
2
3

Tuba

Perc.
Temple Blocks
p *mf* *p* *mf* *p* *mf* *p* *mf*

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

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

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

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

53

F

Picc. *p* *f* *p*

Fls. 1 2 *p* *f* *p*

Obs. 1 2 *p* *f* *p*

Cls. 1 2 *p* *f* *p*

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

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

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

Tbns. 1 2 3

Tuba

Perc. Bongo w/ sticks *f* *p*

Vlins. 1 2 *arco* *f sost.*

Vla. *arco* *f sost.*

Vlc. *arco* *f sost.*

Cb.

This page contains the musical score for measures 57 through 60. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four measures. The first measure (57) features a forte (*f*) dynamic with triplets in the woodwinds and strings. The second measure (58) is marked piano (*p*). The third measure (59) is marked *f non dim.* and features more complex rhythmic patterns in the woodwinds. The fourth measure (60) concludes with a *pizz.* (pizzicato) instruction and a forte (*f*) dynamic in the strings. The Percussion part includes a Bongo line with triplets and a Triangle part with a *f* dynamic.

Woodwinds: Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1 & 2, Bsns. 1 & 2. Dynamics: *f*, *p*, *f non dim.*

Brass: Hns. 1, 2, 3 & 4, Tpts. 1, 2 & 3, Tbns. 1, 2 & 3, Tuba. Dynamics: *f*, *p*, *f non dim.*

Percussion: (Bongo), Triangle. Dynamics: *f*, *p*, *f non dim.*

Strings: Vlns. 1 & 2, Vla., Vlc., Cb. Dynamics: *pizz.*, *f*

61

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. Triangle Bongo

Vlns. 1 2

Vla.

Vlc.

Cb.

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

74

Picc. *f* *p* *f*

Fls. 1 *f* *p* *f*
2 *f* *p* *f*

Obs. 1 *f* *p* *f*
2 *f* *p* *f*

Cls. 1 *f* *p* *f*
2 *f* *p* *f*

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

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

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

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

Tuba *f* *sfz* *sfpp* *f*

Perc. (4 Tom-Toms) *f* *p* *f*

Vlns. 1 *f* *sfz* *div.* *unis.* *f*
2 *f* *sfz* *f*

Vla. *f* *sfz* *f*

Vlc. *f* *sfz* *f*

Cb. *f* *sfz* *f*

78 H

Picc. *p* *f*

Fls. 1 *p* *f*

Fls. 2 *p* *f*

Obs. 1 *p* *f*

Obs. 2 *p* *f*

Cls. 1 *p* *f*

Cls. 2 *p* *f*

Bsns. 1 *p* *f*

Bsns. 2 *p* *f*

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

Hns. 2 *f* *p* *f*

Hns. 3 *f* *p* *f*

Hns. 4 *f* *p* *f*

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

Tpts. 2 *f* *p* *f*

Tpts. 3 *f* *p* *f*

Tbns. 1 *f* *p* *f*

Tbns. 2 *f* *p* *f*

Tbns. 3 *f* *p* *f*

Tuba *f* *sfp* *f*

Perc. (4 Tom-Toms) *f* *p*

Vlns. 1 *sfp* *f*

Vlns. 2 *sfp* *f*

Vla. *sfp* *f*

Vlc. *sfp* *f*

Cb. *sfp* *f*

82

Picc. *p* *8^{va}* *f*

Fls. 1 *p* *8^{va}* *f*

Fls. 2 *p* *f*

Obs. 1 *p* *f*

Obs. 2 *p* *f*

Cls. 1 *p* *f*

Cls. 2 *p* *f*

Bsns. 1 *p* *f*

Bsns. 2 *p* *f*

Hns. 1 *p* *f*

Hns. 2 *p* *f*

Hns. 3 *p* *f*

Hns. 4 *p* *f*

Tpts. 1 *p* *f*

Tpts. 2 *a2* *p* *f*

Tpts. 3 *p* *f*

Tbns. 1 *p* *f*

Tbns. 2 *p* *f*

Tbns. 3 *p* *f*

Tuba *sfp* *f*

Perc. (4 Tom-Toms) *f* *p* *f*

Vlins. 1 *sfp* *f*

Vlins. 2 *sfp* *f*

Vla. *sfp* *f*

Vlc. *sfp* *f*

Cb. *sfp* *f*

86

Picc.

1
Fls.

2
Obs. 1
2

1
2
Cls. (f)

1
2
Bsns.

1
2
Hns.

3
4

1
2
3
Tpts.

1
2
3
Tbns.

Tuba

Perc. Bongo (f)

1
2
Vlns. (f) pizz.

Vla. (f) non div. pizz. non div.

Vlc. (f) pizz.

Cb. (f)

I

90

Picc. 1

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 Tom-Tom Maracas

Vlns. 1 2

Vla.

Vlc.

Cb.

f *p* *f* *p*

sub. *sub.* *sub.* *sub.*

a2 *a2* *a2* *a2*

arco, div. *div.* *arco, div.*

unis. *unis.*

arco

94 *rit.*

Picc. *f*

Fls. 1 *f*

Fls. 2 *f*

Obs. 1 *f*

Obs. 2 *f*

Cls. 1 *f* *a2*

Cls. 2 *f* *a2*

Bsns. 1 *f* *a2*

Bsns. 2 *f* *a2*

Hns. 1 *f* *a2*

Hns. 2 *f* *a2*

Hns. 3 *f* *a2*

Hns. 4 *f* *a2*

Tpts. 1 *f* *a2*

Tpts. 2 *f* *a2*

Tpts. 3 *f* *a2*

Tbns. 1 *f* *a2*

Tbns. 2 *f* *a2*

Tbns. 3 *f* *a2*

Tuba *f*

(Maracas) *f*

Bongo *f*

Perc. *f*

Low Tom-Tom *f*

Vlins. 1 *f* *unis., non div.*

Vlins. 2 *f* *non div.*

Vla. *f* *non div.*

Vlc. *f* *non div.*

Cb. *f*

J *a tempo, quickly*

98

Picc.

1

Fls.

2

Obs.

1

2

Cls.

1

2

Bsns.

1

2

Hns.

1

2

3

4

Tpts.

1

2

3

Tbns.

1

2

3

Tuba

(Low Tom-Tom)

Perc.

Chimes

f

J *a tempo, quickly*

scurrying leaves

Vlins.

1

2

Vla.

Vlc.

Cb.

102

rit.

Picc. *p* *f*
 Fls. 1 *p* *f*
 Fls. 2 *p* *f*
 Obs. 1 *p* *f*
 Obs. 2 *p* *f*
 Cls. 1 *p* *f*
 Cls. 2 *p* *f*
 Bsns. 1 *p* *f*
 Bsns. 2 *p* *f*
 Hns. 1 *p* *f*
 Hns. 2 *p* *f*
 Hns. 3 *p* *f*
 Hns. 4 *p* *f*
 Tpts. 1 *p* *f*
 Tpts. 2 *p* *f*
 Tpts. 3 *p* *f*
 Tbns. 1 *p* *f*
 Tbns. 2 *p* *f*
 Tbns. 3 *p* *f*
 Tuba *p* *f*
 Perc. *p* *f*
 Vlns. 1 *f* *non div.*
 Vlns. 2 *f* *non div.*
 Vla. *f* *non div.*
 Vlc. *f* *non div.*
 Cb. *f*

(rit.)

106

Picc. *ff*

Fls. 1 2 *a2 ff*

Obs. 1 2 *a2 ff*

Cls. 1 2 *a2 ff*

Bsns. 1 2 *f cresc. ff*

Hns. 1 2 3 4 *f cresc. ff*

Tpts. 1 2 3 *f cresc. a2 ff*

Tbns. 1 2 3 *f cresc. ff*

Tuba *f cresc. ff*

Perc. Glock. *f* Cr. Cyms. *ff* Low Tom-Tom *ff*

Vlns. 1 2 *ff*

Vla. *ff*

Vlc. *f cresc. ff div.*

Cb. *f cresc. ff*