

Gwyneth Walker

**Music of the Land:
Portraits of Rural America**

inspired by the poetry of Robert Morgan

“Clogging”

“From the Distance”

“Singing to the Corn”

“Time Passing”

Dedicated to the Eastern Mennonite University Chamber Orchestra
Joan Griffing – Music Director,
Premiered on March 22, 2018 – Harrisonburg, Virginia

Duration: 14 minutes

Music of the Land is a four-movement suite for chamber orchestra. All of the movements are inspired by the poetry of North Carolina poet Robert Morgan (b. 1944). Selected poems may be read aloud before the playing of each movement.

“Clogging” is based on a poem of the same title. This music is a dance in duple meter. Harmonies are spare, and rhythms are rough. The opening lines of the poem, *Now we gather in a circle turning right and turning leftward*, suggest alternating patterns which are heard in a thematic dialogue (with Violins answered by winds). The closing words, *to the pulse of clap and laughter*, lead directly to the opening tambourine **shake!**

“From the Distance” builds upon images of open fields, church bells heard from afar, and the whippoorwill singing at evening. These elements weave together in strands of farmland, hymns and bird call. The hymn “Shall We Gather at the River” is a central theme.

“Singing to the Corn” is inspired by the poetic image of a farmer singing to nurture his crop of corn. Perhaps, in a dry year, the singing helped to cool the field, or to sooth the stalks of corn into growing. Receiving this special, musical attention *the ears were thrilled!* In the spirit of the poem, the music is filled with images of song floating above the corn field. The singing is gentle, and then becomes more full and celebratory. Wind passes over the land, and the melody soars above.

A poem about an old, heirloom clock finds its musical expression in “Time Passing.” The tempo is set at 60, as a clock ticking. The opening theme (introduced in Clarinet) has a *swaying* contour of clock-like motion. Jagged accents and sharp dissonances speak of the *scratchy* nature of the timepiece. As the music progresses, the quiet theme, originally played by soli, is presented by the entire orchestra, as a grand passage of time. The ending is celebratory, portraying the closing line of poetry: *And then the gulf is filled by chimes.*

Music of the Land was composed during the Fall of 2017, immediately following a trip by the composer to the Blue Ridge Mountains of Virginia.

About the Poet and Composer

Robert Morgan (b. 1944) grew up in a small town in the Blue Ridge Mountains of North Carolina. He attended the University of North Carolina at both Chapel Hill and Greensboro, where he studied with the poet Fred Chappell. After working as a salesman, house-painter, and farmer, he joined the faculty of Cornell University where he teaches English and creative writing.

Although some consider Morgan an Appalachian regional writer (a title he does not find pejorative), Morgan has lived for most of his adult life in central New York State, where he has taught at Cornell University since the early 1970s. In both his poetry and prose, Morgan explores Appalachian culture, often drawing on strange and haunting family legends (passed down from his Welsh immigrant ancestors) as a starting point.

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

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E.C. Schirmer (choral/vocal music) and Lauren Keiser Music (orchestral/instrumental music).

Clogging

Now we gather in a circle
turning right and turning leftward,
stamping as though threshing barley,
stomping as if crushing wine grapes,
clatter of our toe-taps ringing,
hammering down the seconds firmly,
trampling on the vines that trip us,
nailing note and nailing heartbeat,
stamping out the first of petty,
stepping to the river's shiver,
cooling down the flames of anger,
summoning of ancient spirits
from the deepest wells and caverns,
from the secret mystery places,
beating back the blackest shadows
raising dust of healing vapors
to the pulse of clap and laughter.

Concert

My uncle at the end of a his
long day of labor, wandered to
the edge of the far field around
the hill where, open to the wide
valley, the church was visible,
and as the summer heat was dulled
and shadows ran from post and hedge,
he stopped at his best vantage point
beside a sumac bush, to hear
the steeple bells spill out the call
to a revival service at
the sunset hour, with clear and cool
and sparkling strokes. He stood until
the last note faded dead away,
the only music of his day,
except the keen of whippoorwill.

Singing to the Corn

Sometimes farmers in a dry year
instead of using hoe or plow
which opened up the soil and let
the damp escape, would simply cut
or pull the weeds and sing to rows
of thirsty stalks. But corn loves rain,
loves rainy weather and wet soil,
prefers the river bank and branch
and creek and edge of maple swamp.
Corn sends its roots down to subsoil
to search for salts and minerals,
and sips and sucks the water table
to fuel its long lush leaves and spurts
of jointed growth. But seasons when
the rain would never come they found
that music helped to cool the field
in boiling noon and fatten seeds
on milky cobs as sweet as cream
or curds of sun, as if the song
drew moisture from the air like dew
to quench and flush the wilting leaves,
and pulled grease from the shining dirt
to plump the kernels tight as berries.
And singing soothed, inspired the hands
who labored on the baked, sharp clods
and sang for rain and harvest yield
and, joking, said the ears were thrilled.

Listening to the Clock

The old time keeper in its box,
an heirloom with a lisp and limp,
goes scratching out the seconds, dry,
as if time were an itch it had
to answer to. And then the tocks
sound like a drip or leak in time,
as though a giant reservoir
had cracked and seeped into the world
with no direction or intent,
except the skip of tiny drops
inexorably and downward sent
into the gulping vacuum.
And then the gulf is filled by chimes.

Dedicated to the Eastern Mennonite University Orchestra – Joan Griffing, Music Director

Music of the Land

for Chamber Orchestra

Gwyneth Walker

1. “Clogging”

$\text{♩} = 96$, at a joyful tempo suitable for clogging

The musical score is arranged in systems. The first system includes Flute (Piccolo), Oboe, Clarinet (B♭ and A), Bassoon, Horns in F (1 and 2), and Percussion. The second system includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The percussion part is detailed with the instruction '(to portray the laughter and joy described in the poem)' and lists instruments: Tambourine, Bongo, Triangle, Tom-Tom, Shaker, Ratchet, and Glockenspiel. The score features a 3/2 time signature and a key signature of two flats. Dynamics include *p*, *mf*, and *pizz.* (pizzicato).

7 A

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

(Tamb.)

Perc.

A

arco, in a rough-hewn clogging style

1

2

Vla.

Vlc.

Cb.

(mf)

(mf)

(mf)

arco

arco

13 B

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

(mf)

(mf)

(mf)

(mf)

(mf)

B

1

2

Vla.

Vlc.

Cb.

pizz.

pizz.

19

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

25

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

C

mf

mf

mf

mf

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

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

Triangle

mf

C

1

Vlns.

2

Vla.

Vlc.

Cb.

pizz.

p

pizz.

p

pizz.

p

arco

pizz.

p

arco

arco

arco

arco

mf

mf

mf

mf

mf

31 D

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

(Tri.)

Perc.

D

1

Vlns.

2

Vla.

Vlc.

Cb.

pizz.
(mf)

pizz.
(mf)

pizz.
(mf)

pizz.
(mf)

pizz.
(mf)

37 E

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

mf

p

f

f

f

f

f

f

E

1

Vlns.

2

Vla.

Vlc.

Cb.

arco

arco

arco

arco

arco

f

f

div.

f

f

f

f

43

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

Bongo

(f)

1

Vlns.

2

Vla.

unis.

Vlc.

Cb.

49

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

Tom-Tom

1

Vlns.

2

Vla.

div.

Vlc.

unis.

div.

Cb.

With energy

55 F

Fl.

Ob.

Cl. (Bb) *to Clarinet in A*

Bsn.

Hns. 1

Hns. 2

Perc. (Tom-Tom) *Tri.* *mf*

Vlins. 1 *mf* F *lightly, in fiddling style*

Vlins. 2 *mf*

Vla. *mf*

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

Cb. *mf*

61 G

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc. *Tri.*

Vlins. 1 *rolled pizz.* *arco* G

Vlins. 2 *rolled pizz.* *arco*

Vla. *rolled pizz.* *arco, div.*

Vlc. *unis.* *rolled pizz.* *arco*

Cb. *pizz.* *arco*

67

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

rolled pizz.

arco

unis.

div.

rolled pizz.

rolled pizz.

pizz.

73 **H**

Fl.

Ob.

Cl. (A)
Clarinet in A

Bsn.

1

Hns.

2

Perc.
Shaker

mf

mf

mf

mf

H

1

Vlns.

2

Vla.

Vlc.

Cb.

rolled pizz.

rolled pizz.

rolled pizz.

rolled pizz.

pizz.

79 I

Fl.

Ob.

Cl. (A)

Bsn.

1

Hns.

2

(Shaker)

Perc.

I

1

Vlins.

2

Vla.

Vlc.

Cb.

arco

85 J

Fl.

Ob.

Cl. (A)

Bsn.

1

Hns.

2

Perc.

Bongo

mf

f

J

1

Vlins.

2

Vla.

Vlc.

Cb.

rolled pizz.

arco

pizz.

f

91

Fl.
Ob.
Cl. (A)
Bsn.
1
Hns.
2
Perc. Tom-Tom Bongo
1
Vlins.
2
Vla.
Vlc. *div.* *unis.*
Cb.

Detailed description: This system of musical notation covers measures 91 through 96. It includes staves for Flute, Oboe, Clarinet (A), Bassoon, Horns (1 and 2), Percussion (Tom-Tom and Bongo), Violins (1 and 2), Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes with various articulations like accents and breath marks. The percussion part features a rhythmic pattern of eighth notes on the Tom-Tom and a more complex pattern on the Bongo. The strings provide a harmonic foundation with sustained chords and moving lines.

97 **K**

Fl.
Ob.
Cl. (A)
Bsn.
1
Hns.
2
Perc. Tom-Tom
1
Vlins. *div.* *unis.*
2
Vla.
Vlc. *div.* *unis.*
Cb.

Detailed description: This system of musical notation covers measures 97 through 102. It includes staves for Flute, Oboe, Clarinet (A), Bassoon, Horns (1 and 2), Percussion (Tom-Tom), Violins (1 and 2), Viola, Violoncello, and Contrabass. A key signature change to one sharp (F#) is indicated by a box labeled 'K' at the beginning of measure 97. The woodwinds and strings play sustained notes with various articulations like accents and breath marks. The percussion part features a rhythmic pattern of eighth notes on the Tom-Tom. The strings provide a harmonic foundation with sustained chords and moving lines.

accel. to end, energetically

103

Fl. to Picc.

Ob.

Cl. (A) to Bb Clar.

Bsn.

Hns. 1

Hns. 2

Perc. Bongo Ratchet (f)

Vlns. 1 div. unis.

Vlns. 2

Vla.

Vlc.

Cb.

2. From the Distance

Free tempo

a bird call in the distance

Picc. *p*

shaken: to suggest kernels of corn or grain. [raised and lowered each measure]

hints of "Shall We Gather at the River" heard in the distance

Maracas *p*

Chimes *p*

Picc.

Perc.

11

A ♩ = 108, with the serenity and space of open fields

Picc. *to Flute*

Ob. *mf cantabile*

Perc. *Mar. p*

A ♩ = 108, with the serenity and space of open fields

Vlins. 1 *div. p*

Vlins. 2 *p*

Vla. *p*

Vlc. *div. p*

Cb. *pizz. p*

umis.

16

B

Fl. *p* *mf*

Ob.

B

Vlins. 1 *umis. div.*

Vlins. 2

Vla.

Vlc. *div.*

Cb. *arco*

22

Fl. *lightly tongued*

Ob. *lightly tongued*

Cl. (Bb)

Bsn.

Perc.

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

Vlins. 2 *mf* *p*

Vla. *mf* *p*

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

Cb. *mf* *p*

27

Fl.

Ob.

Cl. (Bb)

Bsn. *mf cantabile*

Perc.

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

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

Vla.

Vlc. *div.*

Cb. *p*

C

33

Fl. *mf with energy*

Ob. *mf with energy*

Cl. (Bb) *with energy* *(mf)*

Bsn. *with energy* *mf*

Perc. Suspended Cymbal *p*

Vlins. 1 *with energy*

Vlins. 2 *with energy*

Vla. *mf with energy*

Vlc. *mf*

Cb. *mf*

38

Fl. *rit.* *f*

Ob. *rit.* *f*

Cl. (Bb) *rit.* *f*

Bsn. *f*

Hrns. 1 *f*

Hrns. 2 *f*

Perc. *f* *p* *f*

Vlins. 1 *rit.* *f*

Vlins. 2 *rit.* *f*

Vla. *rit.* *f*

Vlc. *f*

Cb. *f*

D *a tempo, joyfully*

“Shall We Gather at the River”

42

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc. Temple Blocks

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

47

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc. Sandpaper Blocks

Pedal Bass Drum *f*

Vlns. 1

Vlns. 2

Vla.

Vlc. *simile*

Cb. *simile*

E

51

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns. 2
Perc.
1
Vlns. 2
Vla.
Vlc.
Cb.

55 **F**

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns. 2
Perc. (Snd. Blks.)
1
Vlns. 2
Vla.
Vlc.
Cb.

60 *poco rit.*

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Bsn. *f* *mf*

Hns. 1 *f* *mf*

Hns. 2 *f* *mf*

(Snd. Blks.)

Perc. *f*

Vlins. 1 *f* *mf* *poco rit.*

Vlins. 2 *f* *mf*

Vla. *f* *mf*

Vlc. *f*

Cb. *f*

G Slightly slower ♩ = 96

in "hopping birds" style

65

Fl. *p* delicately in "hopping birds" style

Ob. *p* delicately in "hopping birds" style

Cl. (Bb) *p* delicately in "hopping birds" style

Bsn. *p* delicately

G Slightly slower ♩ = 96

1

Vlins. 1 *p*

Vlins. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Perc. Tri. *p*

H Very joyfully ♩ = 108 ["hopping" motive]

71

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc.

Snd. Blks.

mf

mf

mf

mf

mf

mf

mf

mf

H Very joyfully ♩ = 108 ["hopping" motive]

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

76

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc.

mf

mf

mf

mf

mf

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

Musical score for measures 81-85. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (Bb)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlns. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics range from *p* to *f*. A rehearsal mark 'J' is placed above measure 84. The woodwinds and strings play sustained notes, while the bassoon and violoncello play triplet patterns. The percussion part includes a snare drum pattern. A double bar line is at the end of measure 85.

Musical score for measures 86-89. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (Bb)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlns. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Dynamics range from *p* to *f*. A rehearsal mark 'J' is placed above measure 88. The woodwinds and strings play sustained notes, while the bassoon and violoncello play triplet patterns. The percussion part includes a snare drum pattern. A double bar line is at the end of measure 89.

90 *rit.*

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

rit.

K *Slower, freely, as at the beginning*

94 Picc. *mf* *as a whippoorwill* *mp* *p* *rit.* *pp* to Flute

Picc.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

let ring to silence

Maracas [Held high and lowered]

p *pp*

K *Slower, freely, as at the beginning*
(Soli hold, Altri stops)

1

Vlns.

2

Vla.

Vlc.

Cb.

p *rit.*

3. Singing to the Corn

Flowing tempo ♩ = 120

Cl. (Bb)

Perc.

Glockenspiel

slow, gentle glissando

mf

rit. lightly tongued

p

Flowing tempo ♩ = 120

Vlins.

p gently

div.

div.

rit.

p gently



8 [A] a tempo (♩ = 120)

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns.

Perc.

Triangle

Flute

p

p

p

p

p

[A] a tempo (♩ = 120)

(a song for the corn)
unis., cantabile

mf unis.

mf arco

div. pizz.

p

pizz.

p

pizz.

p

16

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns.
2
Perc.
1
Vlns.
2
Vla.
Vlc.
Cb.

B



23

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns.
2
Perc.
1
Vlns.
2
Vla.
Vlc.
Cb.

V

V

30

Fl. *mf*

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

(Tri.)

Perc.

1 *p* *rolled pizz.*

2 *p* *rolled pizz.*

Vla. *pizz., unis.* *rolled pizz.*

Vlc. *rolled pizz.*

Cb.

C

38

Fl.

Ob. *mf*

Cl. (Bb)

Bsn. *mf*

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

D

46

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

mf

p

arco

54

[E] with increased energy

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns.

2

Perc.

1

Vlns.

2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

mf

mf

* Glock.

Pedal B. D.

[E] with increased energy

1

Vlns.

2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

*Grace notes precede the beat.
Gwyneth Walker | Music of the Land | 3. Singing to the Corn

Musical score for measures 61-66. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlins. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). A dynamic marking of **F** is present at the start of measure 61. The percussion part includes a mallet part (B. D.) and a Glockenspiel (Glock.).

Musical score for measures 67-71. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlins. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). A dynamic marking of **f** is present at the start of measure 67. The percussion part includes a mallet part (B. D.) and a Suspended Cymbal. The score includes markings for *poco accel.*, **G**, and $\text{♩} = 132$. The strings are marked with *div.* and *unis.*. The woodwinds and brass are marked with *f* and *(full song)*.

Musical score for measures 72-76. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlins. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). A dynamic marking of **f** is present at the start of measure 72. The percussion part includes a mallet part (B. D.) and a Suspended Cymbal. The score includes markings for *poco accel.*, **G**, and $\text{♩} = 132$. The strings are marked with *unis.*. The woodwinds and brass are marked with *f* and *(full song)*.

74

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns.
2
Perc.
1
Vlins.
2
Vla.
Vlc.
Cb.

81 **H**

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns.
2
Perc.
1 **H**
Vlins.
2
Vla.
Vlc. *unis.*
Cb. *div.* *unis.*

88 *rit.* **I** Quickly ♩ = 176

Fl.

Ob.

Cl. (Bb) *to Clarinet in A*

Bsn.

Hns. 1

Hns. 2

Perc. *Bongo - played with hands*
f

Vlns. 1 *rit.* **I** Quickly ♩ = 176

Vlns. 2

Vla.

Vlc.

Cb.

95 (♩ = 88)

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc. (♩ = 88)

Vlns. 1 (♩ = 88)

Vlns. 2

Vla.

Vlc.

Cb.

J

100

Fl. *joyously*
(f)

Ob. *(f)*

Cl. (Bb)

Bsn.

1 Hns.

2 Hns.

Perc.

J

1 Vlns. *with strength*

2 Vlns. *with strength*

Vla. *with strength*

Vlc. *with strength*

Cb. *with strength*



105

Fl.

Ob.

Cl. (A) *Clarinet in A*

Bsn.

1 Hns.

2 Hns.

Perc.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

110 **K**

Fl.

Ob.

Cl. (A)

Bsn.

Hns. 1

Hns. 2

Perc.

K

Vlins. 1 *playful clusters* *p* *mf* *p*

Vlins. 2 *playful clusters* *p* *mf* *p*

Vla. *playful clusters* *p* *mf* *p*

Vlc. *rolled pizz.* *p*

Cb. *pizz.* *p*

115

L

Fl. *p* *f*

Ob. *p* *f*

Cl. (A) *p* *f*

Bsn. *p* *f*

Hns. 1 *p* *f*

Hns. 2 *p* *f*

Perc. *Temple Blocks* *p* *f*

L (a song floating above the cornfield)

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Vlc. *arco* *f*

Cb. *arco* *f*

(a song floating above the cornfield)

120

Musical score for measures 120-124. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlns. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). The flute and oboe parts feature a melodic line with slurs and accents. The bassoon and horns provide harmonic support with sustained notes and rhythmic patterns. The percussion part has a steady eighth-note accompaniment. The strings play sustained chords and moving lines.



125

Musical score for measures 125-129. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Bsn.), Horns (Hns. 1 and 2), Percussion (Perc.), Violins (Vlns. 1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). A dynamic marking 'M' (mezzo-forte) is present at the beginning of measure 125. The flute and oboe parts continue with their melodic lines. The bassoon and horns maintain their harmonic roles. The percussion part continues with its eighth-note accompaniment. The strings play sustained chords and moving lines.

130

Fl.

Ob.

Cl. (A) *to Bb Clar.

Bsn.

Hns. 1 2

Perc. Bongo Tom-Tom

Vlns. 1 2

Vla.

Vlc.

Cb.

136

Fl.

Ob.

Cl. (Bb) Bb Clarinet *mf*

Bsn.

Hns. 1 2

Perc.

Vlns. 1 2 *p Solo*

Vla. *p Solo*

Vlc.

Cb.

*If additional time is needed for the instrument change, the player may rest in mm. 130-133.

142

Cl. (Bb)

Glock. *(as the wind passing over the field)*
slow, gentle, white-note gliss.

Perc.

1
2
Vlins.

Vla.

Vlc. *gentle gliss. of harmonics, ad lib.*
Sul G

Cb. *gentle gliss. of harmonics, ad lib.*
Sul G

p

148

Cl. (Bb)

Perc. *gliss.*

1
2
Vlins.

Vla.

Vlc.

Cb.

p

153

Cl. (Bb) *rit. Slowly, freely* [P] *a tempo* (♩ = 176)

Perc. *gliss.* Wooden drum sticks tapped together (held high) *p*

1
2
Vlins. *rit. Slowly, freely* *Tutti* *mf* *Tutti* [P] *a tempo* (♩ = 176) *pizz.* *p*

Vla. *mf* *Tutti* *mf* *Tutti, pizz.* *p*

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

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

160

Fl.

Ob.

Cl. (Bb)

Perc. (Sticks)

Vl. 1

Vl. 2

Vla.

Vlc.

Cb.

p

arco

164

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc. Pedal B. D. Susp. Cym.

Vl. 1

Vl. 2

Vla.

Vlc. *arco*

Cb. *arco*

f

rit.

4. Time Passing

“Clock” tempo $\text{♩} = 60$

Wood Block

p

1
Vlns.

2

**2 Soli, div. (arco)*

p

pizz.

p

pizz.

Vla.

Vlc.

pizz., div.

p

Cb.

pizz.

p



8

Ob.

A

mf

Cl.
(Bb)

Bb Clarinet

“swaying” theme, as the ticking of a clock

mf

Perc.

1

Vlns.

2

Tutti, div.

(p)

Vla.

Vlc.

Cb.

*As a scratching sound, described in the poem
Gwyneth Walker | *Music of the Land* | 4. Time Passing

14

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

(W. Blk.) Perc. Sandpaper Blocks

mf

B

1

2

Vlns.

Vla.

Vlc.

Cb.

mf

rolled pizz.

unis.

mf

rolled pizz.

mf

rolled pizz.

mf

rolled pizz.

unis.

mf

pizz.

mf

20

Fl.

Ob.

Cl. (Bb)

Bsn.

Hns. 1

Hns. 2

Perc. Tom-Toms [2]

f

C

1

2

Vlns.

Vla.

Vlc.

Cb.

f

arco

f

arco

f

arco

f

arco

f

C

26 D

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns. 2

Perc.

1

Vlns. 2

Vla.

Vlc.

Cb.

32

Fl.

Ob.

Cl. (Bb)

Bsn.

1

Hns. 2

Perc.

1

Vlns. 2

Vla.

Vlc.

Cb.

E Slightly faster $\text{♩} = 69$
with rough energy

38 *poco accel.*

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Bsn. *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Perc. Bongo *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

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

poco accel.

E Slightly faster $\text{♩} = 69$
with rough energy

44 **F**

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Bsn. *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Perc. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

F

50

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns.
2
Perc.
1
Vlns.
2
Vla.
Vlc.
Cb.

56

Fl.
Ob.
Cl. (Bb)
Bsn.
1
Hns.
2
Perc. (Bongo) Tom-Toms [2] Susp. Cym.
1
Vlns.
2
Vla.
Vlc. *um.*
Cb. *pizz.*

62 H

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. (Bb) *mf* *mp*

Bsn. *mf* *mp*

1 *mf* *mp*

2 *mf* *mp*

Perc. Temple Blocks *mf* *mp*

1 H *mf*

2 *mf*

Vla. *mf*

Vlc. *mf* arco *p*

Cb. *mf* arco *p*

67 *rit.*

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

Bsn. *p*

1 *p*

2 *p*

Perc. *p*

1 *mp* *pizz.* *p* *rit.*

2 *mp* *pizz.* *p*

Vla. *mp* *pizz.* *p*

Vlc. *mp* *pizz.* *p*

Cb. *mp* *pizz.* *p*

I Slightly slower $\text{♩} = 60$, more freely

73

Solo *mf*

Vln. Solo

Vlns. 1 *arco* *(p)*

Vlns. 2 *arco* *(p)*

Vla. *arco* *(p)*

Vlc. *arco* *div. a3* *(p)*

Cb. *arco* *(p)*

J

(time ticking quietly in the background)
Temple Blocks

79

Perc. *p*

Vln. Solo

Vlns. 1

Vlns. 2

Vla.

Vlc. *unis.* *div. a3*

Cb.

84

rit.

Perc.

Vln. Solo *very freely* *p*

Vlns. 1 *div.*

Vlns. 2

Vla.

Vlc. *unis.* *div. a3* *div. a2*

Cb. *div. a2*

K a tempo (♩ = 60)
strictly

89

Fl. *f* 6

Ob. *f* 6

Cl. (Bb) *f* 6

Bsn. *f*

Hns. 1 *f*

Hns. 2 *f*

Perc. *f* Tom-Toms

Susp. Cym.

K a tempo (♩ = 60)
strictly

Vln. Solo *f* join Tutti

Vlns. 1 *f* Tutti

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

95 **L**

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Bsn. *f*

Hns. 1

Hns. 2

Perc. *f* Bongo

rit.

L

Vlns. 1 *f* *rit.*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *sfp* *sfp* *f*

101 **M** Faster $\text{♩} = 72$, celebratory

Fl.

Ob.

Cl. (Bb)

Bsn.

1 Hns.

2 Hns.

Perc.

M Faster $\text{♩} = 72$, celebratory

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

108

Fl.

Ob.

Cl. (Bb)

Bsn.

1 Hns.

2 Hns.

Perc.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.