

Gwyneth Walker

Symphony of Grace

“For the Beauty of the Earth”
“Companions for the Journey”
“Many Creatures”
“The Spirit Within”

Duration: 21 minutes

Premiere Performance:

*The Women's Philharmonic – Apo Hsu, Music Director
San Francisco, CA – October 16, 1999*

*The title **Symphony of Grace** was chosen with several definitions of grace in mind. Grace may be defined simply as thanks. And this is indeed a symphony written in thanks for the beauty of life -- nature, friends, animal friends and abiding faith.*

*Grace may also mean the favor and love of God, freely given to us on earth. And it is this grace which inspires the four movements of the **Symphony of Grace**.*

"For the Beauty of the Earth" is based on the Protestant hymn tune of that title. The initial sonorities are sparse and open, perhaps reflecting open fields and sky. After introductory rhythmic pattern are formed in the strings, the hymn tune enters, exchanged between flute and trombone. The tune is expanded upon by all instruments. Interwoven with the melody are cascading motives, perhaps suggesting waterfalls. An interior section (perhaps nightfall) features solo oboe and bassoon accompanied by piano. Then, a single ray of light (violin) dispels the darkness. The hymn tune returns joyously to conclude the movement.

"Companions for the Journey" is composed for strings only. This is a strongly diatonic melody, with homage to the American folk music idiom. Whereas the primary theme is gentle and graceful, the contrasting section features energetic and rough textures influenced by the fiddling genre. The opening section returns briefly. The final chord suggests the friends drawn together in closeness.

"Many Creatures" is inspired by a wide variety of animals. This movement is a rondo in form, with the opening tango ("Animals in the Barn") serving as the refrain. The contrasting sections of the rondo are "Birds" (hopping and flying), "Animals Who Run or Gallop" (no explanation required!) and "Fish in the Ocean" (whales, dolphins and schools of small fish). It is during the Ocean section of the movement that the "Predator" arrives (a shark or alligator, portrayed by the closing jaws of a Slapstick in the Percussion section). The "Predator" chases all of the animals, and has the last word (bite!).

["Many Creatures" has been enhanced in performance by showing slides of the various animals depicted in the music. If the hall is darkened during the slide projection, the conductor might use a "glow stick" (illuminated baton) for visibility.

"The Spirit Within" is composed in thanks for abiding faith. This is therefore a movement with a single theme -- the first five notes of the ascending C Major scale. The theme is introduced by a solo oboe -- one voice alone. Another single voice (flute) answers. And then the energy of life (the spirit within, faith) surrounds the solo as the orchestra enters, with rhythmic patterns and then the theme. Various tonalities and thematic transformations are explored. The music grows in speed and dynamic strength. And the final statement is celebratory.

* * * * *

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, Walker resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music).

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

Symphony of Grace

I. For the Beauty of the Earth

Gwyneth Walker

Gently, unrushed

Slowly $\text{♩} = c.66$

Woodwinds:

- 2 Flutes: pp , p , $sim.$
- 2 Oboes: pp , p , $sim.$
- 2 Clarinets in B \flat : pp , p , $sim.$
- 2 Bassoons: pp , p , $sim.$

Brass:

- 3 Horns in F: pp , p , $sim.$
- 2 Trumpets in C: pp , p , $sim.$
- Trombone: pp , p , $sim.$

Percussion:

- Timpani: pp , p , $sim.$
- Suspended Cymbal: pp , p , $sim.$
- Glockenspiel: pp barely audible
- soft sticks: pp , p , $sim.$

Piano:

- Right hand: pp barely audible
- Left hand: pp , p , $sim.$

Strings:

- Violin 1: Solo, con sord., pp barely audible; gli altri (con sord.)
- Violin 2: con sord., div., pp barely audible
- Viola: pp , p , $sim.$
- Violoncello: pp , p , $sim.$
- Bass: pp , p , $sim.$

A bit faster ♩ = 80

8

Fl.

Ob.

Clar.

Bsn.

p cantabile *pp*

Horns 1

Horns 2 3

Tpt.

Trb.

p cantabile *a2* *p cantabile* *pp*

Perc.

Glock.

Suspended Cymbal

pp *p*

Piano

(8va)

A bit faster ♩ = 80

Vln.

Vln.

Vla.

Vlc.

Bass

senza sord. *pp* con sord. *pp* (senza sord.) *pp*

13 (♩ = 80) rit.

Fl.

Ob. *pp*

Clar.

Bsn *p* *a2* *sfp* *f*

Horns 1 *p* *sfp* *f*

Horns 2 3 *sfp* *f*

Tpt *R2* *p* *sfp* *f*

Trb *p* *sfp* *f*

Timp. *p* *mf* *sfp* *tr*

Piano *p* *Red.* *6* *7* *8^{va}*

Vln

Vla *senza sord.*

Vlc. *senza sord.*

Bass *p* *sfp* *f*

Lively ♩ = 160

17

Fl. *mf*

Ob. *mf*

Clar. *mf* lightly

Bsn.

Horns 1, 2, 3

Tpt.

Trb.

Timp. *f*

Perc. Tambourine *p* — *mf*

Piano *mf*

Lively ♩ = 160

Tutti

Vln. *f* pizz. *mf* arco *mf* lightly

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

Vlc. *f* pizz. *mf* arco *mf* lightly

Bass (arco) *f* pizz. *mf*

22

Fl. *f* *p*

Ob. *p*

Clar. *p*

Bsn.

1
2
3
Horns

Tpt. *p*

Trb.

Perc. Tambourine *p*

Piano *p*

Vln. *p* (*p*)

Vla. *p* (*p*)

Vlc.

Bass

27

Fl.

Ob.

Clar.

Bsn.

Horns 1

Horns 2

Horns 3

Tpt.

Trb.

Perc. Tambourine

Piano

Vln.

Vla.

Vlc. arco

Bass (pizz.)

p

mf

p

p

p

p

p

p

p

p

p

32

1. *f* *p*

Horns 1 *(p)*

Horns 2 3

Tpt *(p)*

Trb. *mf*

Perc. Tambourine

Piano *p*

Vln *(p)*

Vla *(p)*

Vlc. *mf*

Bass *p* *mf*

Detailed description: This is a page of a musical score for a symphony. It features ten staves for various instruments. The top staff is for Flute (Fl.), which begins with a first ending bracket and a forte (*f*) dynamic, then transitions to piano (*p*). The next three staves are for Horns (1, 2, 3) and Trumpets (Tpt), with the first horn part marked piano (*p*). The Trombone (Trb.) part is marked mezzo-forte (*mf*). The Percussion (Perc.) part includes a Tambourine. The Piano part is marked piano (*p*). The Violin (Vln) and Viola (Vla) parts are marked piano (*p*). The Violoncello (Vlc.) part is marked mezzo-forte (*mf*). The Bass part is marked piano (*p*) and mezzo-forte (*mf*). The score is in 4/4 time and the key signature has one sharp (F#).

37

Fl. *mf* a2

Ob. *mf* a2

Clar. *mf* a2

Bsn. *mf* a2

Horns 1 *mf*

Horns 2 *mf* a2

Horns 3

Tpt. *mf*

Trb. *p*

Perc. Suspended Cymbal *mf*

Piano *mf*

Vln. *mf*

Vla. *mf*

Vlc. *p* *mf*

Bass *mf* arco

Detailed description: This page of a musical score covers measures 37 to 41. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.), all playing a melodic line starting in measure 37. The second system includes Horns (1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.). Horns 1 and 3 play a rhythmic pattern, while Horn 2 and the Trombone play sustained notes. The Trumpet plays a rhythmic pattern. The Percussion part features a Suspended Cymbal with a rhythmic pattern. The Piano part provides harmonic support with chords. The string section (Violins, Violas, Violoncello, and Bass) plays a rhythmic pattern, with the Violoncello and Bass playing sustained notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance instructions include 'arco' for the Bass and 'Suspended Cymbal' for the Percussion.

42

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

- Flutes (Fl.):** Part 1 and 2, playing a melodic line with a dynamic of *f*.
- Oboe (Ob.):** Part 1, playing a melodic line with a dynamic of *f*.
- Clarinet (Clar.):** Part 1, playing a melodic line with a dynamic of *f*.
- Bassoon (Bsn.):** Part 1, playing a melodic line with a dynamic of *f*.
- Horns:** Parts 1, 2, and 3, playing a sustained harmonic with a dynamic of *f*.
- Trumpets (Tpt.):** Part 1, playing a sustained harmonic with a dynamic of *f*.
- Trumpets (Trb.):** Part 1, playing a sustained harmonic with a dynamic of *f*.
- Trb. (Tenor Horn):** Part 1, playing a sustained harmonic with a dynamic of *f*.
- Percussion (Perc.):** Includes Suspended Cymbal and Tambourine, with dynamics *p* and *f*.
- Piano:** Playing a sustained harmonic with a dynamic of *mf*.
- Violins (Vln):** Part 1 and 2, playing a melodic line with a dynamic of *f*.
- Viola (Vla.):** Part 1, playing a melodic line with a dynamic of *f*.
- Violoncello (Vlc.):** Part 1, playing a melodic line with a dynamic of *f*.
- Bass:** Part 1, playing a melodic line with a dynamic of *f*.

The score is in the key of D major and 4/4 time. It features a dynamic shift from *mf* to *f* starting at measure 42.

(♩ = 160)

47

Fl.

Ob.

Clar.

Bsn.

1

Horns

2

3

Tpt.

Trb.

Tambourine

Perc.

Glock.

Piano

f

tremolo gliss. ad lib.

f

(♩ = 160)

Vln.

Vla.

Vlc.

Bass

p

f

Detailed description: This page of a musical score, numbered 10, contains measures 47 through 50. The tempo is marked as quarter note = 160. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horns 1-3, Trumpet, Trombone), Percussion (Tambourine, Glockenspiel), and Piano. The woodwinds play sustained notes with a dynamic of *p*. The Percussion part features a *f* dynamic for the Glockenspiel and a tremolo glissando for the Tambourine. The Piano part has a *f* dynamic. The second system features strings (Violins, Viola, Violoncello, Bass). The Violins play a rhythmic pattern, while the Viola, Violoncello, and Bass play sustained notes with dynamics of *p* and *f*.

51

Fl. *f* *p*

Ob. *f* *p*

Clar. *f* *p*

Bsn

Horns 1 2 3

Tpt

Trb.

Perc.

Glock. tremolo gliss. ad lib.

Piano *f* *sed.*

Vln

Vla

Vlc. *p* *f*

Bass *p* *f*

55

Fl.

Ob. *p* 1. *playfully*

Clar. *p playfully*

Bsn. 1. *p playfully*

Horns 1 *p*

Horns 2 3 *p*

Tpt.

Trb.

Perc. High Tom-Tom or Bongo *p gently and unobtrusively*

Piano *p* Slow gliss to end of keyboard.wmf l.v.

Vln. 2 Soli random high gliss. *p* sul pont. div.

Vln. Solo random high gliss. *p* sul pont.

Vla. 3 Soli *p playfully*

Vlc. *p sub.*

Bass *p sub.*

Detailed description of the musical score: The score is for measures 55-58. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Horns, Trumpets, Trombones) play melodic lines with various dynamics and articulations. The percussion part features a steady eighth-note pattern on a High Tom-Tom or Bongo. The piano part includes a slow glissando and a first-violin line. The string section has specific instructions for soloists and glissandos.

59

Fl.

Ob.

Clar.

Bsn.

Horns 1

Horns 2

Horns 3

Tpt.

Trb.

Perc. High Tom-Tom

Piano

Slow gliss to end of keyboard.wmf

Red.

l.v.

8va

Vln.

Vla.

Vlc.

Bass

Detailed description: This page of a musical score covers measures 59 through 62. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The brass section includes Horns (1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.). The percussion (Perc.) part features a High Tom-Tom drum with a steady eighth-note pattern. The piano part includes a glissando effect in the right hand and a redaction in the left hand. The string section consists of Violins (Vln.), Violas (Vla.), Violoncellos (Vlc.), and Basses (Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a clean, professional style with clear notation and dynamic markings.

63

Fl.

Ob.

Clar.

Bsn.

Horns 1, 2, 3

Tpt.

Trb.

Perc.

Glock.

Piano

Vln.

Vla.

Vlc.

Bass

f, *p*, *mf*

High Tom-Tom

Temple Blocks

Gli altri (senza soli)

Tutti

unis.

71

Fl. *p*

Ob. *p*

Clar. *p*

Bsn. *mf*

Horns 1 *p*

Horns 2 *p*

Horns 3 *p*

Tpt. *mf* a2 *p* *f*

Trb. *mf* *p*

Perc. Temple Blocks *mf* *p* Suspended Cymbal

Glock. *mf*

Piano *mf*

Vln. *mf*

Vla. *mf* div. a3

Vlc. *mf* *p*

Bass *mf* *p*

75

Fl. *f* a2

Ob. *f* a2

Clar. *f* a2

Bsn. *f* a2

Horns 1 *f*

Horns 2 *f* a2

Horns 3

Tpt. *f*

Trb. *f*

Perc. *f* Suspended Cymbal

Temple Blocks *f*

Piano *f*

Vln. *f* div. unis.

Vla. *f* unis.

Vlc. *f*

Bass *f*

Detailed description: This page of a musical score covers measures 75 to 79. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.), all marked *f* and with a2 (second octave) markings. The second system includes Horns (1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.), with Horns 1 and 2 marked *f* and a2. The third system includes Percussion (Perc.) with Suspended Cymbal and Temple Blocks, both marked *f*. The fourth system is for Piano (Piano), marked *f*. The fifth system includes Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass, with Vln. marked *f* and having 'div.' and 'unis.' markings, and Vlc. and Bass marked *f*. The score features various musical notations including dynamics, articulation marks (accents), and performance instructions.

81

Fl.

Ob.

Clar.

Bsn.

1

2

3

Horns

Tpt.

Trb.

Suspended Cymbal

Perc.

Tambourine

Glock.

Piano

Vln.

Vla.

Vlc.

Bass

f

mf

poco rit.

86

Fl. (mf) p

Ob. (mf) p

Clar. (mf) p

Bsn. p

Horns 1 p

Horns 2 p

Horns 3 p

Tpt. p

Trb. p

Glock.

Piano p

8va

poco rit.

Vln. p

Vln. p

Vla. p

Vlc. pizz. (p) arco

Bass pizz. (p) arco

90

Fl.

Ob.

Clar.

Bsn

1
Horns

2
3

Tpt

Trb.

Perc.

Suspended Cymbal

p *mp* *p* *mp*

Piano

p

red.

Soli continue, others stop

Vln

Vla

Vlc.

Bass

Solo

p

Solo

p

With motion ♩ = 100

93

Ob. *mp cantabile* *p*

Perc. Suspended Cymbal *p mp*

Piano

sed.

98 (♩ = 100)

Bsn. *mp cantabile*

Perc. Suspended Cymbal *p mp*

Piano

Vla. *Tutti con sord. p*

Vlc. *Tutti con sord. p*

Bass *con sord. (Solo) p*

More Slowly, freely ♩ = c.80
not conducted

102

Ob. *mp*

Piano

Vla. *p*

Vlc. *p*

Bass

With motion ♩ = 100

More Slowly, freely ♩ = c.80
not conducted

(♩ = c.80)

105

Bsn

p ————— *mf* ————— *p*

Piano

(16th notes)

6

5

At a random speed, not matching Piano or Violin 2
con sord.
Solo

Vln

pp barely audible

At a random speed, not matching Piano or Violin 1
con sord.
Solo

pp barely audible

(Solo)

Bass



1.

108

Ob.

p ————— *mf* ————— *p*

Piano

Vln

Bass

110

Bsn *mf* *p*

Piano

Vln

Bass



112

Ob. *mf* *p* ♩ = 80

Clar. *pp*

Horns 1 *pp*

Horns 2 *pp* a2

Horns 3 *pp*

Piano *pp*

Vln *p* Tutti (con sord.)

Vln *p* Tutti (con sord.)

Vla *p* (con sord.)

Vlc. *p* (con sord.)

Bass *p* Tutti con sord.

♩ = 80

114

Fl.

Ob.

Clar.

Bsn.

1

Horns

2

3

Tpt.

Trb.

Piano

Vln.

Vla.

Vlc.

Bass

p

mf

Red.

Detailed description: This page of a musical score covers measures 114, 115, and 116. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horns (1, 2, 3), Trumpet (Tpt.), Trombone (Trb.), Piano, Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass. The Flute and Oboe parts are mostly rests, with the Oboe playing a short melodic phrase in measure 116 marked *mf*. The Clarinet part features a rhythmic pattern of eighth notes, starting at *p*. The Bassoon part is a whole rest. The Horns (1, 2, 3) play a melodic line starting at *p*. The Trumpet and Trombone parts are whole rests. The Piano part consists of a complex accompaniment with chords and moving lines in both hands, marked *Red.* in the first three measures. The Violin and Viola parts play a simple melodic line. The Violoncello and Bass parts play a rhythmic accompaniment of eighth notes.

117 rit.

The musical score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The second system includes Horns (1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.). The third system is for the Piano, showing both the right and left hands. The fourth system includes Violin (Vln), Viola (Vla.), Violoncello (Vlc.), and Bass.

Measure 117: Flute, Oboe, and Clarinet play a melodic line starting with a half note, followed by eighth notes. Dynamics range from *mf* to *p*. The Piano accompaniment consists of sustained chords. The Violin and Viola play a melodic line, while the Violoncello and Bass play a rhythmic eighth-note pattern.

Measure 118: The woodwinds continue their melodic lines. The Piano accompaniment remains sustained. The Violin and Viola play a melodic line, and the Violoncello and Bass continue their rhythmic pattern.

Measure 119: The woodwinds play a melodic line. The Piano accompaniment is marked *p*. The Violin and Viola play a melodic line, and the Violoncello and Bass continue their rhythmic pattern. The tempo is marked *rit.*

120 **a tempo** ♩ = c.80 **rit.**

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horns (1, 2, 3), Trumpet (Tpt.), Trombone (Trb.), Glockenspiel (Glock.), and Piano. The second system includes Solo Violin (Solo Vln), Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. The tempo is marked 'a tempo' with a quarter note equal to approximately 80 beats per minute, and the piece concludes with a 'rit.' (ritardando) marking. The Solo Violin part features a melodic line starting with a 'senza sord.' (without mutes) instruction, moving from mezzo-forte (mf) to piano (p). The Piano part includes a 'pp' (pianissimo) dynamic marking and a 'Sord.' (mutes) instruction. The woodwinds and brass parts are mostly silent, with some sustained notes in the Clarinet and Bassoon. The Glockenspiel part has a 'pp' marking and a melodic line. The strings (Vln, Vla, Vlc., Bass) provide a rhythmic accompaniment with sustained notes.

Lively ♩ = 160

124

Fl. *mf*

Ob.

Clar. 1. *p* *mf*

Bsn.

Horns 1, 2, 3

Tpt.

Trb.

Perc. Slapstick *mf*

Glock.

Piano *mf* loco

Lively ♩ = 160

Solo Vln *pp*

Vln *senza sord.* *pizz.* *p* *mf* arco

Vla *senza sord.* *pizz.* *p* *mf* arco

Vlc.

Bass *senza sord.* *pizz.* *mf*

129

Fl.

Ob.

Clar.

Bsn

1.

p lightly

a2

p

Horns

1

2

3

p *mf*

p *mf*

Tpt

p *mf*

Trb.

p *mf*

Perc.

Temple Blocks

p

Glock.

p

Piano

p

Vln

Tutti

p

Vla

arco

p

Vlc.

senza sord.

p lightly

Bass

senza sord.

p lightly

Joyously

132

Fl. *f* *a2*

Ob. *f* *a2*

Clar. *f* *a2*

Bsn *f*

Horns 1, 2, 3 *p* *f* *a2*

Tpt *p* *f*

Trb. *p* *f*

Perc. Slapstick *f*

Glock. *f*

Piano *f*

Joyously

Vln *f*

Vla *f* pizz.

Vic. *f* pizz.

Bass *f* pizz.

136

Fl.

Ob.

Clar.

Bsn.

1

Horns

2

3

Tpt.

Trb.

Temple Blocks

Perc.

Glock.

Piano

Vln.

Vla.

Vlc.

Bass

Slapstick

arco

playfully

a2

ff

140

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The second system includes Horns (1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.). The third system includes Percussion (Perc.) with Slapstick and Temple Blocks, and Glockenspiel (Glock.). The fourth system is for Piano. The fifth system includes Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. The score features various musical notations such as slurs, ties, and dynamic markings like 'pizz.' and 'arco'.

144

Fl.

Ob.

Clar.

Bsn.

1

2

3

Horns

Tpt.

Trb.

Perc.

Temple Blocks

Suspended Cymbal

p

f

Piano

Vln.

Vla.

Vlc.

Bass

150

The musical score is arranged in systems. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The middle system includes Horns (1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.). Below that is Percussion (Perc.) with a Tambourine part. The Piano part is shown in grand staff notation. The bottom system includes Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass.

Dynamic markings include *sfz*, *f*, *p*, and *fz*. The Clarinet part features a first ending (1.) with a crescendo. The Percussion part includes a Tambourine section starting in the third measure. The Piano part has a crescendo from *p* to *f* in the first measure, followed by a *p* section and a final *fz* section.

poco rit. Slightly Slower rit.

155

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horns (1, 2, 3), Trumpet (Tpt.), Trombone (Trb.), Percussion (Perc.), and Piano. The second system includes Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. Performance markings include 'poco rit.', 'Slightly Slower', and 'rit.' with dotted lines indicating the duration of each. The key signature is one sharp (F#) and the time signature is common time (C). The score features various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'a2' (second octave).

161 **Grandly** **accel.**

Fl. *p sub.*

Ob. *p sub.*

Clar. *a2* *p sub.*

Bsn. *p sub.*

Horns 1 *p sub.*

Horns 2 3 *a2* *p sub.*

Tpt. *p sub.*

Trb. *p sub.*

Timp. *tr* *p*

Piano *p*

Vln. *unis.* *p sub.*

Vla. *p sub.*

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

Bass *p sub.*

a tempo (♩ = 160)
(continue accel.)

165

Fl.
Ob.
Clar.
Bsn.
1
2
3
Horns
Tpt.
Trb.
Timp.
Perc.
Glock.
Piano

a tempo (♩ = 160)
(continue accel.)

Vln
Vla
Vlc.
Bass

II. Companions for the Journey

Gently and gracefully ♩ = 116

Violin 1

Violin 2

Viola

Violoncello

Bass

pizz. *p* sonorously

sim.

7

Vln

Vla

Vlc.

Bass

p *mp* *p* *mp*

mp *p* *mp*

13 *semplice*

Vln

Vla

Vlc.

Bass

arco *mp cantabile*

(pizz.) *p*

arco *p* *mp*

sim. *p*

sim.

20

Vln

Vla

Vlc.

Bass

arco *mp* *mf*

arco *mp* *mf*

arco *mp* *mf*

pizz.

27

Musical score for measures 27-33. The score is for Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a melodic line in the Violin and Viola parts, with the Violoncello and Bass providing harmonic support. Dynamics include *mf* and *p*. The Viola and Bass parts include *arco* markings.

34

Musical score for measures 34-40. The score is for Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a melodic line in the Violin and Viola parts, with the Violoncello and Bass providing harmonic support. Dynamics include *mf* and *p*. The Viola and Bass parts include *pizz.* and *arco* markings.

41

Musical score for measures 41-47. The score is for Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a melodic line in the Violin and Viola parts, with the Violoncello and Bass providing harmonic support. Dynamics include *mf*. The Bass part includes a *(pizz.)* marking.

48

Musical score for measures 48-54. The score is for Violin (Vln), Viola (Vla), Violoncello (Vlc.), and Bass. The key signature changes to two sharps (F#, C#) and the time signature is 4/4. The music features a melodic line in the Violin and Viola parts, with the Violoncello and Bass providing harmonic support. Dynamics include *p*. The Bass part includes an *arco* marking. The tempo marking *poco rit.* is present above the score.

54 **A tempo**

Musical score for measures 54-60. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello, and Bass). The key signature is one flat (B-flat major or D minor). The tempo is marked "A tempo".

- Violin I (Vln):** Measures 54-55: *p*. Measures 56-57: *p* to *mf*. Measures 58-60: *mf*.
- Violin II (Vln):** Measures 54-55: *p*. Measures 56-57: *p* to *mf*. Measures 58-60: *mf*.
- Viola (Vla):** Measures 54-55: *p*. Measures 56-57: *p* to *mf*. Measures 58-60: *mf*.
- Violoncello (Vlc.):** Measures 54-55: *p* to *mf espr.*. Measures 56-57: *p*. Measures 58-60: *mf*.
- Bass:** Measures 54-55: *pizz.* *p*. Measures 56-57: *(pizz.) p*. Measures 58-60: *mf p*.

61

Musical score for measures 61-65. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello, and Bass). The key signature is one flat (B-flat major or D minor).

- Violin I (Vln):** Measures 61-62: *p* to *mf*. Measures 63-65: *p* to *mf*.
- Violin II (Vln):** Measures 61-62: *p* to *mf*. Measures 63-65: *p* to *mf*.
- Viola (Vla):** Measures 61-62: *mf*. Measures 63-65: *p* to *mf*.
- Violoncello (Vlc.):** Measures 61-62: *mf*. Measures 63-65: *mf*.
- Bass:** Measures 61-62: *mf p*. Measures 63-65: *mf p*.

66

Musical score for measures 66-69. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello, and Bass). The key signature is one flat (B-flat major or D minor).

- Violin I (Vln):** Measures 66-67: *p*. Measures 68-69: *p*.
- Violin II (Vln):** Measures 66-67: *p*. Measures 68-69: *p*.
- Viola (Vla):** Measures 66-69: *mf*.
- Violoncello (Vlc.):** Measures 66-69: *mf*.
- Bass:** Measures 66-69: *mf*.

70

Musical score for measures 70-73. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello, and Bass). The key signature changes to two sharps (D major or F# minor).

- Violin I (Vln):** Measures 70-71: *f*. Measures 72-73: *f*.
- Violin II (Vln):** Measures 70-71: *f*. Measures 72-73: *f*.
- Viola (Vla):** Measures 70-71: *f*. Measures 72-73: *f*.
- Violoncello (Vlc.):** Measures 70-71: *f*. Measures 72-73: *(f)*.
- Bass:** Measures 70-71: *f*. Measures 72-73: *f* (arco).

76

Vln

Vla

Vlc.

Bass

82

Vln

Vla

Vlc.

Bass

pizz.

arco

(f)

88

rit.

Lightly, and with energy ♩ = 176

Vln

Vla

Vlc.

Bass

p

mf

95

Vln

Vla

Vlc.

Bass

pizz.

arco

mf

p

mf

pizz.

p

mf

pizz.

mf

pizz.

p

mf

102

Musical score for measures 102-108. The score is for four string parts: Violin (Vln), Viola (Vla), Violoncello (Vlc), and Bass. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The music features a steady eighth-note accompaniment in the lower strings and a more melodic line in the upper strings. Dynamic markings include *p* (piano) and *arco* (arco). The section ends with a repeat sign.

109

Musical score for measures 109-114. The score is for four string parts: Violin (Vln), Viola (Vla), Violoncello (Vlc), and Bass. The key signature is one flat. The time signature is 4/4. The music features a steady eighth-note accompaniment in the lower strings and a more melodic line in the upper strings. Dynamic markings include *mf* (mezzo-forte) and *pizz.* (pizzicato). The section ends with a repeat sign.

115

Musical score for measures 115-122. The score is for four string parts: Violin (Vln), Viola (Vla), Violoncello (Vlc), and Bass. The key signature changes to two sharps (D major/B minor). The time signature is 4/4. The music features a steady eighth-note accompaniment in the lower strings and a more melodic line in the upper strings. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The section ends with a repeat sign.

123

Musical score for measures 123-129. The score is for four string parts: Violin (Vln), Viola (Vla), Violoncello (Vlc), and Bass. The key signature is two sharps (D major/B minor). The time signature is 4/4. The music features a steady eighth-note accompaniment in the lower strings and a more melodic line in the upper strings. Dynamic markings include *f* (forte) and *pizz.* (pizzicato). The section ends with a repeat sign.

130

Vln
Vla
Vlc. arco
Bass arco

(*f*) *mf*
(*f*) *mf*
(*f*) *mf*
(*f*) *mf*

137

poco rit. (not long)

Vln
Vla
Vlc.
Bass

f *mf* *f* *mf* *f*
f *mf* *f* *mf* *f*
f *mf* *f* *mf* *f*
f *mf* *f* *mf* *f*

Tempo Primo ♩ = 116

143

Vln
Vla
Vlc.
Bass

mf *p*
mf *p* non div. *mf*
mf *p*
mf *p*

149

Vln

Vla

Vlc.

Bass

mf

non div.

mf

pizz.

p

156

Vln

Vla

Vlc.

Bass

mf

mf

mf

arco

mf

mf

162

Vln

Vla

Vlc.

Bass

p

p

p

p

mp

mp

168

Vln

Vla

Vlc.

Bass

p *mf* *mp* *p* *mf* *p* *mf*

173

Vln

Vla

Vlc.

Bass

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

178

Vln

Vla

Vlc.

Bass

f *tr* *f* *f* *mf* *p* *f* *arco* *mf* *p* *f*

Grandly ♩ = 108

use open strings whenever possible

181

Vln
Vla
Vlc.
Bass

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

non div. *(ff)* non div. *(ff)* non div. *(ff)* non div. *(ff)*

use open A string

185 *rit.* **A tempo** ♩ = 108

Vln
Vla
Vlc.
Bass

p *p* *p* *p* *p* *p* *p* *p*

pizz.

189 *rit.*

Vln
Vla
Vlc.
Bass

f *f* *f* *f* *f* *f* *f* *f*

p *p* *p* *p* *p* *p* *p* *p*

arco *p sub.* *p sub.* *p sub.* *p sub.* *p sub.* *p sub.*

Duration: 5'

III. Many Creatures

ANIMALS IN THE BARN

Lazily, in a tango style $\text{♩} = 63$

Piccolo (Flute 2)

Flute

2 Oboes

2 Clarinets in B \flat

2 Bassoons

1

3 Horns in F

2

3

2 Trumpets in C

Trombone

Triangle

Cowbell

Conga Drum

Piano

p

mf sensuously

cup mute

played with hands

p

mp

shaken gently and playfully

p

mp

a gentle tango rhythm

poco ♩ *ad lib.*

ANIMALS IN THE BARN

Lazily, in a tango style $\text{♩} = 63$

Violin 1

Violin 2

Viola

Cello

Bass

pizz.

p

arco

lightly

5

Picc.
Fl.
Ob.
Cl.
Bsn.

1
Hn.
2
3
Tpt.
Trb.
Tri.
Cowbell
Conga Drum

Pno.

(bows down)
pizz.
Vln.
(bows down)
pizz.
Vla.
(bows down)
pizz.
Vlc.
Bass

III. Many Creatures

Picc.
Fl.
Ob.
Cl.
Bsn.

1
Hn.
2
3
Tpt.
Trb.

Tri.
Cowbell
Conga Drum

Pno.

Vln.
Vla.
Vlc.
Bass

III. Many Creatures

BIRDS HOPPING AND FLYING

13

Picc. *p daintily*

Fl. *p daintily*

Ob. *p daintily*

Cl. *p daintily*

Bsn. *p daintily*

1 Hn.

2 Hn.

3 Hn.

Tpt. *p*

Trb. *p*

Maracas *p*

Conga Drum

Pno.

BIRDS HOPPING AND FLYING

Vln.

Vla.

Vcl.

Bass

17

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

(à la tango)

1 Hn. *p* *mf*

2 3 *p* *mf*

Tpt. *mf*

Trib. *p* *mf*

Maracas

Vln.

Vla.

Vlc.

Bass

III. Many Creatures

21

This musical score is for the third movement, "III. Many Creatures". It features a large ensemble of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horns (Hn. 1, 2, 3), Trumpets (Tpt.), and Trombones (Trib.). Percussion includes Triangle (Tri.), Maracas, Conga, and Drum. The string section includes Violins (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass. The score is divided into four measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. Dynamics range from *mf* to *p*. A specific instruction for the Triangle in the third measure reads "raised from low to high".

III. Many Creatures

This musical score is for the third movement, 'III. Many Creatures'. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1-3), Trumpets, and Trombones. The brass section includes Trumpets and Trombones. The percussion section includes Triangles, Maracas, and Conga Drum. The string section includes Violins, Viola, Violoncello, and Bass. The score is in 3/4 time and begins with a key signature of one flat. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The percussion instruments provide a steady accompaniment. The score is divided into four measures, with dynamic markings of *p* and *mf* throughout.

III. Many Creatures

29

Picc. *p* *mf* *p* *mf* *p*
 Fl. *p* *mf* *p* *mf* *p*
 Ob. *p* *mf* *p* *mf* *p*
 Cl. *p* *mf* *p* *mf* *p*
 Bsn. *p* *mf* *p* *mf* *p*
 1 Hn. *p*
 2 3 Trb.
 Tri.
 Maracas
 Conga Drum *p* *mf* *p* *mf* *p*
 Pno. *mf* *p* *mf* *p* *mf* *p*
 Vln.
 Vla.
 Vlc.
 Bass *pizz.* *arco* *mf* *p* *mf* *p* *mf* *p*

III. Many Creatures

ANIMALS WHO RUN OR GALLOP

poco accel. A bit faster, with energy $\text{♩} = 72$

34

Hn. 1
Hn. 2
3
Trb.
Temple Blocks
Pno.
sim.

ANIMALS WHO RUN OR GALLOP

poco accel. A bit faster, with energy $\text{♩} = 72$

Bass
p



39

Bsn.
Hn. 1
Hn. 2
3
Tpt.
Trb.
Temple Blocks
Ratchet
Pno.
f roughly
Bass
f roughly

44

Musical score for measures 44-47. The score includes parts for Picc., Fl., Ob., Cl., Bsn., Hn. 1 & 2, Tpt., Trb., Temple Blocks, Ratchet, Pno., Vln., Vla., Vlc., and Bass. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. Dynamics include *f* (forte), *p* (piano), and *a2* (second octave). The bassoon part features a *f* dynamic and a *a2* marking. The horn parts have *f* dynamics. The trumpet part has *p* and *f* dynamics. The piano part consists of chords with accents. The bass part has a steady eighth-note accompaniment.

III. Many Creatures

48

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Horn 1 & 2, Trumpet, Trombone). Below these are Temple Blocks, Piano, and a string section (Violin I & II, Viola, Violoncello, Bass). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and brass play a rhythmic, repetitive pattern of eighth notes, often with slurs and accents. The piano part features block chords and some melodic fragments. The strings provide a steady bass line with some rhythmic patterns. The score is divided into four measures, with a repeat sign at the end of the first measure.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

1 *f*

Hn. *f*

2 *f*

3 *f*

Tpt. *f*

Trb. *f*

Temple Blocks

Pno.

Vln.

Vla.

Vlc.

Bass

III. Many Creatures

52

This musical score is for the third movement, 'III. Many Creatures'. It features a large ensemble of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horns (Hn. 1 and 2), Trumpets (Tpt.), and Trombones (Trb.). The percussion section includes Temple Blocks and Conga Drum. The piano (Pno.) part is written for both right and left hands. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass. The score is in a key with five flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and brass play melodic lines with various articulations, while the piano provides harmonic support with chords and rhythmic patterns. The percussion adds texture with rhythmic patterns. The strings play a steady bass line. Dynamics range from *f* (forte) to *p* (piano).

III. Many Creatures

55

The musical score for measures 55-58 includes the following parts:

- Picc.**: Piccolo flute, playing a melodic line with accents.
- Fl.**: Flute, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- Cl.**: Clarinet, playing a melodic line with accents.
- Bsn.**: Bassoon, playing a melodic line with accents and a dynamic marking of *a2*.
- Hn. 1, 2, 3**: Horns, playing rhythmic patterns.
- Tpt.**: Trumpet, playing rhythmic patterns.
- Trb.**: Trombone, playing rhythmic patterns.
- Temple Blocks**: Playing a rhythmic pattern.
- Ratchet**: Playing a rhythmic pattern with a dynamic marking of *f*.
- Conga Drum**: Playing a rhythmic pattern with a dynamic marking of *f*.
- Pno.**: Piano, playing chords with a dynamic marking of *f*.
- Vln.**: Violin, playing pizzicato (*pizz.*) and arco (*arco*) passages with dynamic markings of *p* and *f*.
- Vla.**: Viola, playing pizzicato (*pizz.*) and arco (*arco*) passages with dynamic markings of *p* and *f*.
- Vlc.**: Violoncello, playing pizzicato (*pizz.*) and arco (*arco*) passages with dynamic markings of *p* and *f*.
- Bass**: Bass line, playing a melodic line.

III. Many Creatures

59

The score for measures 59-62 includes the following parts:

- Picc.**: Piccolo flute, playing a melodic line with accents.
- Fl.**: Flute, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- Cl.**: Clarinet, playing a melodic line with accents.
- Bsn.**: Bassoon, playing a melodic line with accents.
- Hn. 1, 2, 3**: Horns, playing a rhythmic accompaniment.
- Tpt.**: Trumpet, playing a rhythmic accompaniment.
- Trb.**: Trombone, playing a rhythmic accompaniment.
- Temple Blocks**: Playing a rhythmic accompaniment.
- Ratchet**: Playing a rhythmic accompaniment.
- Conga Drum**: Playing a rhythmic accompaniment.
- Pno.**: Piano, playing a harmonic accompaniment.
- Vln.**: Violins, playing a melodic line with pizzicato and arco markings.
- Vla.**: Viola, playing a melodic line with pizzicato and arco markings.
- Vlc.**: Violoncello, playing a melodic line with pizzicato and arco markings.
- Bass**: Bass line, playing a melodic line with pizzicato and arco markings.

III. Many Creatures

♩ = ♩ = 144

63

Picc.

Fl.

Ob.

Cl.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Tpt.

Trb.

Temple Blocks

Ratchet

Conga Drum

Pno.

♩ = ♩ = 144

Vln.

Vla.

Vlc.

Bass

III. Many Creatures

mf

$\text{♩} = 48$

67 (a School of Small Fish)

Picc. *pp unobtrusively*

Fl. *pp unobtrusively*

Pno. *p*



FISH IN THE OCEAN

Gently flowing, as waves on the ocean

72 breathe when necessary

Picc. breathe when necessary

Fl. breathe when necessary

(a School of Small Fish) breathe when necessary

Ob. *pp unobtrusively* breathe when necessary

(a Whale) *p* *mp* *p*

(a Whale) *p* *mp* *p*

Bsn. *p* *mp* *p*

4 Tom-Toms *p* *mf* *p*

Sus. Cym. *mf* *p*

FISH IN THE OCEAN

Gently flowing, as waves on the ocean

Bass *pizz.* *p*

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 1 Hn.
 2 Hn.
 3 Hn.
 4 Tom-Toms
 Sus. Cym.
 Pno.
 Bass

Musical score for measures 78-81. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1, 2, 3), 4 Tom-Toms, Suspended Cymbal, Piano, and Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *mf*, *p*, and *mp*. The Bass part includes *arco* markings and *V* (vibrato) markings. The Horn 1 part includes the instruction "(Dolphins)".

III. Many Creatures

84

This musical score page contains measures 84 through 87. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a sixteenth-note pattern starting in measure 85, with dynamics *mf* and *p*.
- Fl.**: Flute, playing a sixteenth-note pattern starting in measure 85, with dynamics *mf* and *p*.
- Ob.**: Oboe, playing a sixteenth-note pattern starting in measure 85, with dynamics *mf* and *p*.
- Cl.**: Clarinet (two staves), playing a melodic line with dynamics *p*, *mf*, and *p*.
- Bsn.**: Bassoon (two staves), playing a melodic line with dynamics *p*, *mf*, and *p*.
- Hn.**: Horns (two staves), playing sustained chords with dynamics *p* and *mf*.
- 4 Tom-Toms**: Playing a rhythmic pattern starting in measure 86, with dynamics *p* and *mf*.
- Sus. Cym.**: Suspended cymbal, playing a sustained chord in measure 85, with dynamics *mf* and *p*.
- Pno.**: Piano, playing a sustained chord in measure 85, with dynamics *p*, *mf*, and *p*.
- Bass**: Playing a melodic line with dynamics *p*, *mf*, and *p*.

III. Many Creatures

90

Picc. _____
 Fl. _____
 Ob. _____
 Cl. *mf* _____ *p* _____
 Bsn. *mf* _____ *p* _____
 1 Hn. _____
 2 Hn. _____
 3 Hn. _____
 4 Tom-Toms _____ *mf* _____ *p* _____
 Sus. Cym. *mf* _____ *p* _____
 Pno. *mf* _____ *p* _____
 Bass *mf* _____

III. Many Creatures

gradual accel.

94

Picc. *mf* *p* *mp delicato*

Fl. *mf* *p* *mp delicato*

Ob. *mf* *p* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

1 *p*

Hn. 2 3 *p*

Tpt. *p*

Trb. *p*

4 Tom-Toms *mf* *p*

Sus. Cym. *mf* *p* Triangle *p*

Pno. *mf* *p*

Bass *mf* *p* *pizz.*

gradual accel.

III. Many Creatures

♩. = 72

100

Picc. *mf*

Fl. *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

1 *mf*

Hn. 2 *mf*

3 *mf*

Tpt. *mp* *mf* *mf*

Tbn. *mp* *mf* *mf*

4 Tom-Toms *mp* *p* *mf*

Tri.

Pno. *mp* *arco* *p* *mf*

Bass *p* *mf*

♩. = 72

III. Many Creatures

rit. (not long) **Abruptly** ♩ = 144

108

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f* a2

Cl. *p* *f*

Bsn. *p* *f*

1 Hn. *p* *f*

2 3 Hn. *p* *f* a2

Tpt. *p*

Trb. *p*

(a Predator!)
(A large Slapstick comprising two hinged pieces of wood — to resemble the jaws of a shark or alligator.)
snapped towards players

Slapstick *f*

Pno.

rit. (not long) **Abruptly** ♩ = 144

Bass

115

Picc. *p* *f* *p* *f*
 Fl. *p* *f* *p* *f*
 Ob. *p* *f* *p* *f*
 Cl. *p* *f* *p* *f*
 Bsn. *p* *f* *p* *f* a2
 1 Hn. *p* *f* *p* *f*
 2 Hn. *p* *f* *p* *f* a2
 3 Hn. *p* *f* *p* *f*
 Tpt. *p* *f* *p* *f*
 Trb. *p* *f* *p* *f*
 Slapstick *p* *f* Ratchet *p* *f*
 Conga Drum *p* *f*
 Pno. *p* *f*

accel.

In a frenzy $\text{♩} = 80$

Vln. *pizz.* *p* *f* div. arco
 Vla. *pizz.* *p* *f* div. arco
 Vlc. *pizz.* *p* *f* div. arco
 Bass *p* *f*

119

This musical score is for the third movement, 'III. Many Creatures'. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The brass section consists of Horns (1 and 2/3), Trumpets, and Trombones. The string section includes Violins (1 and 2), Viola, Violoncello, and Double Bass. The percussion section includes Ratchet, Conga Drum, and Piano. The score is divided into four measures. The woodwinds and brass play rhythmic patterns with dynamic markings of *p* and *f*. The strings play a steady accompaniment, with some parts marked *pizz.* (pizzicato) and *arco* (arco). The piano part features chords and melodic lines. The percussion includes a ratchet and conga drum, with a 'Slapstick' instruction for the ratchet in the final measure.

III. Many Creatures

Picc. (f)
 Fl. (f)
 Ob. (f)
 Cl. (f)
 Bsn. (f)
 Hn. 1, 2, 3
 Tpt.
 Trb.
 Temple Blocks
 Slapstick
 Conga Drum
 Pno.
 Vln. unis. (arco)
 Vla. unis. (arco)
 Vlc. (arco)
 Bass

The score for measures 124-127 features a complex orchestral texture. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) plays a rhythmic, sixteenth-note pattern in the right hand, while the strings (Violins, Viola, Violoncello, Bass) provide a steady accompaniment. The brass section (Horns, Trumpets, Trombones) has a more active role, with the Trombones playing a melodic line. The percussion section includes Temple Blocks, Slapstick, and Conga Drum, adding to the rhythmic complexity. The piano part consists of sustained chords in both hands. The string section is marked 'unis. (arco)', indicating they are playing in unison with their bows.

III. Many Creatures

128

This musical score is for the third movement, "III. Many Creatures". It is a full orchestral score with multiple staves for each instrument. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpets, Trombones, Temple Blocks, Slapstick, Conga Drum, Piano, Violins (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents and a fortissimo (ff) marking at the end of the piano part. The score is divided into measures by vertical bar lines, and there are repeat signs in some sections.

III. Many Creatures

132

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn.

1 Hn.

2 3 Hn.

Tpt.

Trb.

Cowbell

Conga Drum

shaken

ff

Slapstick

ff

Pno.

white-note gliss.

ff

Vln.

Vla.

Vlc.

Bass

snap pizz.

ff

ff

ff

ff

ff

IV. The Spirit Within

Slowly, very peacefully ♩ = 66

2 Flutes *a2*
p each measure slightly articulated

2 Oboes *a2*
p each measure slightly articulated

2 Clarinets in B♭

2 Bassoons

1
 2
 3
 3 Horns in F

2 Trumpets in C

Trombone

Glockenspiel soft sticks *sim.*

Chimes *p* *p* *pp* *p* *pp* *p* *pp*

Piano *p* *sim.*

Slowly, very peacefully ♩ = 66

Violin 1 *div. a4 con sord.*
pp barely audible

Violin 2 *div. a3 con sord.*
pp barely audible

Viola

Violoncello

Bass

8

Fl.

Ob.

Clar.

Bsn.

1

Hn.

2

3

Tpt.

Trb.

Perc.

Glockenspiel

Chimes

l.v.

Pno.

Vln.

Vla.

Vcl.

Bass

pp

p

gentle articulation

pp

p

pp

(senza sord.)

p gently flowing

(senza sord.)

p gently flowing

cup mute

mp

(senza sord.)

p gently flowing

(8^{va})

(8^{va})

sed.

sim.

sed.

p

con sord.

p

con sord.

p

p

p

12

Fl.

Ob.

Clar. *pp*

Bsn. *p*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

Tpt. *p*

Trb. *p*

Perc. Suspended Cymbal *dry* *p*

Pno. *sim.*

Vln. *unis. pizz. p* *arco p*

Vla. *pizz. p* *arco p*

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

Bass *pizz. p* *(pizz.)*

Ob. 1. *cantabile*
p — *mf*

Perc. Suspended Cymbal *p*

Pno. *Rec.*

Vln. *6/4*

Vla. *6/4*

Vcl. *6/4*

Bass *6/4*



Fl. 1. *mp cantabile*

Ob. *6/4*

Perc. Suspended Cymbal *mp* *p* *mp* *p* *p*

Pno. *Rec.*

Vln. *6/4*

Vla. *6/4*

Vcl. Solo *mf* *arco* *p* tutti (pizz.)
gli altri

Bass *6/4*

24

Fl. *slightly playfully*
p *mf*

Ob. *slightly playfully*

Clar. *mf*

Bsn.

1. Hn. *(senza sord.)* *p* *mp*

2. Hn. *(senza sord.)* *a2* *p* *mp*

3. Hn.

Tpt. *(cup mute)* *p* *mp*

Tpt. *(cup mute)* *p* *mp*

Trb. *(senza sord.)* *p* *mp*

Perc. *Suspended Cymbal*
mp *p* *mp*

Pno.

Vln.

Vla.

Vlc.

Bass

♩ = 132

rit. Lively, twice as fast

27

Fl.

Ob.

Clar.

Bsn.

1
Hn.

2
3

Tpt.

Trb.

Perc. Suspended Cymbal Tenor Drum

Pno.

♩ = 132

rit. Lively, twice as fast

Vln.

Vla.

Vlc.

Bass

32

Fl. *mf*

Ob.

Clar. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

3

Tpt. *mf*

Trb. *mf*

Perc. Glockenspiel *mf*

Tenor Drum *mf*

Pno. *mf*

Vln. *mf* senza sord.

Vla. *mf* senza sord.

Vlc. *mf* senza sord.

Bass *mf* *p* arco

Joyously (♩ = 132)

35

Fl.

Ob.

Clar.

Bsn.

1.

Hn.

2

3

Tpt.

Trb.

Glockenspiel

Perc.

Bongo Drum
hard sticks

Pno.

Joyously (♩ = 132)

Vln.

Vla.

Vcl.

Bass

39

Fl. *p* *mf* *p* *mf* *p*

Ob. *a2* *p* *mf* *p* *mf* *p*

Clar. *p* *mf* *p* *mf* *p*

Bsn. *2.* *mf* *p* *mf* *p*

1 Hn. *mf* *p* *mf* *p*

2 Hn. *mf* *p* *mf* *p*

3 Hn.

Tpt. *mf*

Trb. *mf* *p* *mf* *p*

Perc. Chimes *mf*

Bongo Drum *mf* *p* *mf* *p* *mf* *p*

Pno.

Vln. *p* *p*

Vla. *p*

Vlc. *p*

Bass *p*

43

Fl. *mf*

Ob. *mf*

Clar. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

3

Tpt. *mf*

Trb. *mf*

Chimes

Perc. Bongo Drum *mf*

Pno.

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Bass *mf*

poco rit. *accel.*

48

Fl. *f* *p*

Ob. *f* *p*

Clar. *f* *p*

Bsn. *f* *p*

1 Hn. *f* *p*

2 Hn. *f* *p*

3 Hn. *f* *p*

Tpt. *f* *p*

Trb. *f* *p*

Perc. Bongo Drum *f* *p*

Tenor Drum *f* *p*

Pno. *f* *p*

poco rit. *accel.*

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Bass *f* *p* *pizz.* *arco*

A tempo, lively ♩ = 132 **With energy**

52

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *f*

1 Hn. *f*

2 3 Hn. *f*

Tpt. *f*

Trb. *f*

Glockenspiel *f*

Tenor Drum *f*

Low Tom-Tom *f*

Pno.

Vln. *f*

Vla. *f*

Vlc. *f*

Bass *f*

p sub. *f*

a2 *p sub.* *f*

sfp

sfp

1 Hn. *mf* *f*

2 3 *mf* *f*

Tpt. *mf* *f*

Trb. *mf* *f*

Perc. Low Tom-Tom *p* *f*

Vln. *mf* *f* pizz. snap pizz. arco

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

Vlc. *mf* *f* pizz. snap pizz. arco

Bass *mf* *f* pizz. snap pizz. arco

1 Hn. *mf* *f* *mf*

2 3 *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Trb. *f* *mf* *f* *mf*

Perc. Low Tom-Tom

Vln. *f* pizz. arco

Vla. *f* pizz. arco

Vlc. *f* pizz. arco

Bass *f* pizz. arco

66

gradual rit.

Fl.
Ob.
Clar.
Bsn.

1
Hn.
2
3
Tpt.
Trb.

Bongo Drum
Low Tom-Tom
Perc.
Suspended Cymbal

Pno.

gradual rit.

Vln.
Vla.
Vcl.
Bass

Very lively and lightly ♩ = 144

rit.

72

Clar. ^{a2}
p *mp* *p*

Bsn. ^{a2}
p *mp* *p*

Pno. *mp* *p*

Very lively and lightly ♩ = 144

rit.

Vln. ^{unis.} *pizz.* *p*

Vla. *pizz.* *p*

Vlc. *pizz.* *p*

Bass *pizz.* *p*



A tempo ♩ = 144

rit.

77

Fl. ^{a2}
p *mp* *p*

Ob. ^{a2}
p *mp* *p*

Pno. *mp* *p*

Sua

A tempo ♩ = 144

rit.

82

Fl. *mf cantabile*

Ob. *mf cantabile*

Clar. *mf cantabile*

Bsn. *mf*

Pno. *mf*



A tempo ♩ = 144

rit.

(no break)

87

Fl. *p*

Ob. *p*

Clar. *p*

Bsn. *p*

Pno. *mp*

♩ = 108
rit.

Cantabile ♩ = 88

92

Fl.
Ob.
Clar.
Bsn.
1
Hn.
2
3
Tpt.
Trb.
Pno.

p

Detailed description: This block contains the musical score for the first system of instruments. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3), Trumpets (Tpt.), Trombones (Trb.), and Piano (Pno.). The Flute, Oboe, and Clarinet parts feature long, sustained notes with slurs and breath marks. The Bassoon part has a first ending bracket and a dynamic marking of *p*. The Piano part features a complex texture with many notes in the right hand and rests in the left hand. The tempo changes from *rit.* (♩ = 108) to *Cantabile* (♩ = 88) at measure 92.

♩ = 108
rit.

Cantabile ♩ = 88

Vln.
Vla.
Vlc.
Bass

p
p
p
mp
ord.
ord.
p
p
mf
p

Detailed description: This block contains the musical score for the string section. It includes parts for Violins (Vln.), Violas (Vla.), Violoncello (Vlc.), and Bass. The Violin and Viola parts are marked *p* and include the instruction "sul tasto div.". The Violoncello part has a first ending bracket and a dynamic marking of *p*. The Bass part starts with a pizzicato (*pizz.*) section marked *mp*, then switches to arco (*arco*) with dynamics of *p* and *mf*. The tempo changes from *rit.* (♩ = 108) to *Cantabile* (♩ = 88) at measure 92.

gradual accel.

98

Fl. *mf*

Ob. *mf*

Clar. *p* *mf* *mf*

Bsn. *sfp* *mf* *sfp* *mf*

1 Hn. *sfp* *mf* *sfp* *mf*

2 Hn. *sfp* *mf* *sfp* *mf*

3 Hn. *sfp* *mf* *sfp* *mf*

Tpt.

Trb.

Perc. *p* Low Tom-Tom

Pno.

gradual accel.

Vln. *mf* unis. ord.

Vla. *mf* ord. *mf* unis.

Vlc. *mf*

Bass *mf* *sfp* *mf* *sfp* *mf*

Triumphantly ♩ = 120

105

Fl. *mf* *f*

Ob. *f* a2

Clar. 1. *f*

Bsn. *f*

1

Hn. *f*

2 3 *f*

Tpt. *f* a2

Trb. *mf* *f*

Glockenspiel *f* *sim.*

Chimes *f*

Low Tom-Tom *f*

Pno. *f* *sim.*

Triumphantly ♩ = 120

Vln. *f*

Vla. *f*

Vlc. *f*

Bass *f*

109

Fl.

Ob.

Clar.

Bsn.

1

Hn.

2

3

Tpt.

Trb.

Glockenspiel

Perc.

Chimes

Pno.

Vln.

Vla.

Vlc.

Bass

a2

a2

a2

113

Fl.

Ob.

Clar. 1.

Bsn.

1

Hn.

2

3

Tpt.

Trb.

Glockenspiel

Perc. Chimes

Suspended Cymbal

p *f* *p*

Pno.

senza Ped. *sed.* *sim.*

Vln.

Vla.

Vlc.

Bass

accel.

117

Fl.
Ob.
Clar. a2
Bsn. a2
1 Hn.
2 Hn.
3 Hn.
Tpt.
Trb.
Perc. Suspended Cymbal
Pno.

f *p*

Red.

Detailed description: This block contains the musical score for measures 117 through 120. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. a2), Bassoon (Bsn. a2), Horns (Hn. 1, 2, 3), Trumpet (Tpt.), Trombone (Trb.), Percussion (Perc. Suspended Cymbal), and Piano (Pno.). The woodwinds and brass play melodic lines with trills in the final measure. The piano provides harmonic support with sustained chords and a tremolo effect in the final measure.

accel.

Vln.
Vla.
Vcl.
Bass

Detailed description: This block contains the musical score for measures 117 through 120 for the string section, including Violins (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Bass). The strings play a rhythmic accompaniment that increases in intensity and speed towards the end of the passage.

♩ = 144

With strength and fullness of sound

121

Fl.
Ob.
Clar.
Bsn.
1 Hn.
2 Hn.
3 Hn.
Tpt. a2
Trb.
Perc.
Pno.

sustained

Suspended Cymbal *f*
Crash Cymbals *p*
Bass Drum *f*

Detailed description: This page of a musical score covers measures 121 to 124. It features woodwind and brass parts with complex rhythmic patterns, primarily consisting of eighth and sixteenth notes, many of which are grouped in triplets. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns) and brass (Trumpets, Trombones) are marked with 'sustained' dynamics. The percussion section includes a Suspended Cymbal with a forte (*f*) attack, Crash Cymbals with a piano (*p*) attack, and a Bass Drum with a forte (*f*) attack. The piano part features a dense texture of chords and arpeggiated figures, with some notes marked with 'v' (vibrato) and 'acc.' (accents).

♩ = 144

With strength and fullness of sound

Vln.
Vla.
Vlc.
Bass

Detailed description: This page of a musical score covers measures 121 to 124 for the string section. The Violins (Vln.), Violas (Vla.), Violoncellos (Vlc.), and Basses all play a rhythmic pattern of eighth and sixteenth notes, with many notes grouped in triplets. The overall texture is dense and rhythmic, consistent with the 'With strength and fullness of sound' instruction.

125

Fl.
Ob.
Clar.
Bsn.
1 Hn.
2 Hn.
3 Hn.
Tpt.
Trb.
Perc.
Pno.
Vln.
Vla.
Vlc.
Bass

Suspended Cymbal
Crash Cymbals
Bass Drum

p *f*

Red.

Detailed description: This page of a musical score, numbered 125, features a complex orchestration. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), and three Horns (Hn.). The brass section consists of Trumpets (Tpt.) and Trombones (Trb.). The percussion (Perc.) section includes Suspended Cymbal, Crash Cymbals, and Bass Drum. The piano (Pno.) part is written in both treble and bass clefs. The string section (Vln., Vla., Vlc., Bass) is also present. The score is characterized by frequent triplet patterns across many instruments, often spanning across bar lines. The woodwinds and strings play melodic lines with triplets, while the brass provides harmonic support with sustained chords and rhythmic patterns. The piano part features dense chordal textures and arpeggiated figures. The percussion section has a dynamic range from piano (*p*) to forte (*f*), with a prominent cymbal effect. The overall texture is rich and rhythmic.

129

This musical score page, numbered 129, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.), all playing intricate triplet patterns. The brass section consists of Horns (Hn.), Trumpets (Tpt.), and Trombones (Trb.), providing harmonic support with sustained notes and some melodic lines. The percussion (Perc.) section includes a Suspended Cymbal, Crash Cymbals, and Bass Drum, with dynamic markings of *p* and *f*. The piano (Pno.) part features dense chordal textures and arpeggiated figures. The string section (Vln., Vla., Vcl., Bass) plays a consistent triplet-based rhythmic pattern throughout the piece. The score is written in a key with one sharp (F#) and a 3/4 time signature.

The Spirit Within

gradual rit.

133

Fl.

Ob.

Clar.

Bsn.

Hn. 1

Hn. 2 3

Tpt.

Trb.

Perc.

Pno.

gradual rit.

Vln.

Vla.

Vcl.

Bass

139 $\text{♩} = 108$ *rit.* $\text{♩} = 144$ **Very Quickly**

Fl. *a2* *f*

Ob. *a2* *f*

Clar. *f*

Bsn. *p* *f* *p*

Hn. 1 *p* *f* *p*

Hn. 2 *p* *f* *p*

Hn. 3 *p* *f* *p*

Tpt. *a2* *p* *f*

Trb. *p* *f* *p*

Timpani *f*

Perc. Tenor Drum *p*

Pno. *p*

$\text{♩} = 108$ *rit.* $\text{♩} = 144$ **Very Quickly**

Vln. *f*

Vla. *f*

Vlc. *f* *p*

Bass *f* *p*

143

Fl.

Ob.

Clar.

Bsn.

1
Hn.

2
3
Tpt.

Trb.

Perc.
Tenor Drum

Pno.

Vln.

Vla.

Vlc.

Bass

p

p

p

p

p

p

p

p

p

146

Fl. *f* *non dim.*

Ob. *f* *non dim.*

Clar. *f* *non dim.*

Bsn. *f* *non dim.*

1 Hn. *f* *p*

2 3 Hn. *f* *p*

Tpt. *f* *p*

Trb. *f* *p*

Perc. Glockenspiel *f*

Tenor Drum *f*

Pno. *f*

Vln. *f* *non dim.*

Vla. *f* *non dim.*

Vlc. *f* *p*

Bass *f* *p*

The Spirit Within

This musical score is for the piece "The Spirit Within" and spans measures 150 to 153. It is arranged for a full symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3), Trumpet (Tpt.), and Trombone (Trb.). The brass section includes Horns, Trumpet, and Trombone. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Bass. The percussion section includes Glockenspiel, Snare Drum, and Low Tom-Tom. The piano (Pno.) part is also present. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and triplet figures in the brass and strings. Dynamics are marked with *f* (forte) throughout. The key signature is one sharp (F#), and the time signature is 4/4.

The Spirit Within

154

This musical score page, numbered 154, is for the piece 'The Spirit Within'. It features a complex orchestration with the following parts:

- Flutes (Fl.):** Two staves, each playing a melodic line with frequent sixteenth-note runs.
- Oboe (Ob.):** One staff, mirroring the flute parts with similar melodic patterns.
- Clarinet (Clar.):** One staff, also playing a melodic line with sixteenth-note runs.
- Bassoon (Bsn.):** Two staves, primarily playing triplet patterns in the bass register.
- Horn (Hn.):** Three staves (1, 2, 3), playing a rhythmic accompaniment of eighth notes and triplets.
- Trumpet (Tpt.):** One staff, playing a rhythmic accompaniment of eighth notes and triplets.
- Trumpet (Trb.):** One staff, playing a rhythmic accompaniment of eighth notes and triplets.
- Percussion (Perc.):** Two staves for Snare Drum and Low Tom-Tom, providing a steady rhythmic pulse.
- Piano (Pno.):** Two staves, playing a melodic line with frequent sixteenth-note runs.
- Violin (Vln.):** Two staves, playing a melodic line with frequent sixteenth-note runs.
- Viola (Vla.):** One staff, playing a melodic line with frequent sixteenth-note runs.
- Violoncello (Vlc.):** One staff, playing a melodic line with frequent sixteenth-note runs.
- Bass:** One staff, playing a melodic line with frequent sixteenth-note runs.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It features extensive use of triplets and sixteenth-note runs throughout the woodwind and string sections.

This musical score is for the piece "The Spirit Within" and spans measures 158 to 161. The instrumentation includes:

- Flute (Fl.):** Features a complex melodic line with many sixteenth-note passages.
- Oboe (Ob.):** Mirrors the flute's melodic line.
- Clarinet (Clar.):** Also follows the melodic line.
- Bassoon (Bsn.):** Provides a rhythmic accompaniment with triplets.
- Horn (Hn.):** Two parts (1 and 2/3) playing rhythmic patterns with triplets.
- Trumpet (Tpt.):** Plays a rhythmic accompaniment.
- Trombone (Trb.):** Provides a rhythmic accompaniment with triplets.
- Percussion (Perc.):** Includes Chimes, Snare Drum, and Low Tom-Tom.
- Piano (Pno.):** Provides a harmonic accompaniment with triplets.
- Violin (Vln.):** Plays a rhythmic accompaniment.
- Viola (Vla.):** Plays a rhythmic accompaniment.
- Violoncello (Vlc.):** Provides a harmonic accompaniment with triplets.
- Bass:** Provides a harmonic accompaniment with triplets.

The Spirit Within

rit.

162

This page contains the musical score for measures 162 through 165 of the piece 'The Spirit Within'. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horns (Hn. 1, 2, 3), and Trumpet (Tpt.).
- Brass:** Trombone (Trb.).
- Percussion (Perc.):** Snare Drum, Low Tom-Tom, and Crash Cymbals.
- Piano (Pno.):** Grand piano.
- Strings:** Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass.

The score begins at measure 162 with a *rit.* (ritardando) marking. The woodwinds and brass parts feature complex rhythmic patterns, including sixteenth-note runs and triplets. The piano part has a prominent bass line with *ff* (fortissimo) dynamics. The percussion section includes a driving snare drum pattern and low tom-tom accompaniment. The strings provide harmonic support with *ff* dynamics and some *div.* (divisi) markings in the upper parts. Measure 165 features a 'rapidly' section with a wavy line indicating a fast tremolo or similar effect.