

*Gwyneth Walker*

***The Light of Three Mornings***

*Sketches of Braintree Hill*

*for Orchestra*

*Duration: 17 minutes*

*Commissioned by the Lake Placid Sinfonietta*

*Premiered by the Lake Placid Sinfonietta  
David Gilbert, Music Director  
Lake Placid, New York – July 26, 1987*

***The Light of Three Mornings: Sketches of Braintree Hill** is a three-movement work inspired by the purity and beauty of mornings spent in the composer's studio in Braintree, Vermont. The view of nearby Braintree Hill predominates.*

*The first movement, "When the Stars Begin to Fall," is a contemporary arrangement of the familiar spiritual tune, "My Lord, What a Morning! (when the stars began to fall." A newly-composed rhythmic middle section is inserted to emphasize the celebratory nature of the song. Near the end of the movement, "glissandi" in the strings and cascading scales in the winds are the falling stars.*

*"First Light" is a slow second movement featuring a sustained melody for solo violin. This melodic line is engendered from the blurred patterns heard in the woodwinds at the end of the first movement. As the theme travels among the instruments, it grows in intensity. The ending is abrupt.*

*"Hints and Tappings" was composed in a spirit of fun. Delight is taken in exploring unusual instrumental (and vocal!) sounds. This is rhythmic and light-hearted music. The theme and harmonic progressions are derived from the first movement. A full quotation from "When the Stars Begin to Fall" appears in the upper strings near the end, but the tappings prevail.*

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*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.*





14

Fl. *pp*

Ob. *pp*

Clar. *pp*

Bsn. *mp* *p*

Perc. *pp* to Timpani

Vln. I *pp* rapidly, blurred

Vln. II

Vla.

Vc. *pp* *p*

Bass arco *pp* *p* pizz.

(patterns do not coincide)

Detailed description of the musical score: The score is for a symphony orchestra. It begins at measure 14. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line in 4/4 time, marked *pp*. The Bassoon part includes triplets and a *port.* (portamento) marking. The Percussion part has a *pp* dynamic and includes a 'to Timpani' instruction. The string section (Violins I and II, Viola, Violoncello, Bass) provides a harmonic and rhythmic foundation. The Violins I and II parts feature a *pp* dynamic and a 'rapidly, blurred' instruction. The Viola, Violoncello, and Bass parts also feature *pp* and *p* dynamics. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

20

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Bass

open a2

*p*

*mp*

*pp* rapidly, blurred

unis.

arco

*p*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, and Trumpets) is at the top, followed by the string section (Violins I and II, Viola, Violoncello, and Bass). The woodwinds play a melodic line starting at measure 20, with dynamic markings of *p* and *mp*. The strings play a rhythmic accompaniment, with the Violins I and II playing a rapid, blurred texture at *pp*. The Viola, Violoncello, and Bass play a unison line starting at measure 24, marked *p* and *arco*. The score is in 2/4 time and consists of 24 measures.

27

Fl. *p* rapidly, blurred *not together* *a2*

Ob. *p* rapidly, blurred *not together* *a2*

Clar. *p* rapidly, blurred *not together* *a2*

Bsn. *mf* broadly

Hn. *p* *mf* broadly

Tpt. *p* *mf* broadly

Tbn. *mf* broadly

Perc. Timpani *p*

Vln. I *senza sord.* *p*

Vln. II *senza sord.* *p*

Vla. *senza sord.* *p*

Vc. *senza sord.* *p*

Bass *senza sord.* *p*

accel. . . . . slightly faster ♩ = 80

32

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

*mf*

*mf*

*mf*

gliss.

gliss ad lib.

gliss.

gliss ad lib.

gliss.

gliss ad lib.

gliss.

gliss ad lib.

gliss ad lib.

gliss. as high as possible

to Sus. Cymbal

*p* *mf* *mf* *sfp* *mf*

accel. . . . . slightly faster ♩ = 80

Vln.

Vla.

Vc.

Bass

gliss ad lib.

*mf*

*sfp*

*mf*

gliss ad lib.

*mf*

*sfp*

*mf*

gliss ad lib.

*mf*

*sfp*

*mf*

gliss ad lib.

*mf*

*sfp*

*mf*

gliss ad lib.

*mf*

*sfp*

*mf*



36

Fl. Ob. Clar. Bsn. Hn. Tpt. Tbn. Vln. Vla. Vc. Bass

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

*b<sub>♭</sub>*

Detailed description: This page of a musical score, numbered 36, features a 5/4 time signature. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. The woodwinds and brass play melodic lines with accents and dynamic markings of mezzo-forte (mf). The strings play a rhythmic accompaniment with accents and dynamic markings of forte (f). A key signature change to one flat (B-flat) is indicated at the end of the section.

This musical score is for the piece "When the Stars Begin to Fall". It is arranged for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. The score is divided into three systems. The first system (measures 40-42) features woodwinds and bassoon playing with a forte (*f*) dynamic and a portato (*port.*) marking. The second system (measures 43-45) features brass instruments (Hn., Tpt., Tbn.) playing with a mezzo-forte (*mf*) dynamic. The third system (measures 46-48) features strings (Vln., Vla., Vc.) and a suspended cymbal playing with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with an *accel.* (accelerando) marking.

♩ = 96

43

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *p* *mf* *f*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Perc. *f* to Ratchet

♩ = 96

Vln. *f*

Vla. *f*

Vc. *f*

Bass

46 *very rhythmic and angular*

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *f*

Hn. *f* a2

Tpt. *f* a2

Tbn. *f*

Perc. *f* Ratchet to Sus. Cymbal

*very rhythmic and angular*

Vln. unis. *f* pizz. arco

Vla. *f* pizz. arco

Vc. *f* pizz. arco

Bass *f* pizz. arco

50

Fl. *f* *p* 1.

Ob. *f* *p* 1.

Clar. *f* *p* 1.

Bsn.

Hn.

Tpt.

Tbn.

Perc. Suspended Cymbal *p*

Vln. *div.* *unis.*

Vla.

Vc. *pizz.* (*f*)

Bass *pizz.* (*f*)

54

Fl. *f*

Ob. *f* (1.) *mf*

Clar. *f* (1.) *mf*

Bsn. 1. *p* *f* 2. *f* *p*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Perc. *mf* to Slapstick

Vln. *p* *f* *p*

Vla. *p* *f*

Vc. arco *p*

Bass arco *p*

Detailed description: This page of a musical score covers measures 54 through 57. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are active in measures 54-56, with dynamic markings ranging from *f* to *p*. The percussion part features a steady rhythm in measures 54-56, marked *mf*, and includes a 'to Slapstick' instruction in measure 57. The string section (Violins, Violas, Violoncello, Bass) plays a rhythmic accompaniment, with dynamics shifting from *p* to *f* and back to *p*. The score is written in a common time signature with various articulations and dynamic markings throughout.

58

Fl. *mf* *f* *f* *f non dim.*

Ob. *f* *f* *f non dim.*

Clar. *f* *f* *f non dim.*

Bsn. *f* *f* *f non dim.*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. Slapstick *f* to Cowbell

Vln. *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Bass *f* *f* *f*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play rhythmic patterns with dynamic markings of *mf*, *f*, and *f non dim.*. The percussion part features a *f* slapstick pattern that transitions to a cowbell. The string section (Violin, Viola, Violoncello, Bass) plays a sustained harmonic accompaniment, starting with *pizz.* (pizzicato) and moving to *arco* (arco) for the final section, all marked with *f*.

61

Fl. (a2) *p* *f*

Ob. (a2) *p* *f*

Clar. (a2) *p* *f*

Bsn. (a2) *p* *f*

Hn. *sfp* *f* *sfp* *f*

Tpt. *sfp* *f* *sfp* *f*

Tbn. *sfp* *f* *sfp* *f*

Perc.

Vln. *pizz.* *p* *f* *arco* *f*

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

Vc. *pizz.* *p* *f* *arco* *f*

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

Detailed description: This page of a musical score, numbered 14, covers measures 61 to 64. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), a Percussion part, and a string section (Violin, Viola, Violoncello, Bass). The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamics ranging from piano (*p*) to fortissimo (*f*). The brass section provides harmonic support with sustained notes and dynamic markings of *sfp* and *f*. The string section uses pizzicato (*pizz.*) and arco techniques. The score is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.



*rit.* . . . . . ♩ = 96 *lightly*

66

Fl. *p*

Ob. *p*

Clar. a2 *p*

Bsn. 1. *p* 2. *p*

Hn. *p lightly*

Tpt. *p lightly*

Tbn. *p lightly*

Perc. Cowbell *p lightly*

Vln. div. *p lightly*

Vla. *p lightly*

Vc. pizz. *p*

Bass pizz. *p*

69 *rit.* . . . . .

Fl. *mf* a2 *f*

Ob. *mf* a2 *f*

Clar. *mf* *f*

Bsn. a2 *mf* *f*

Hrn. *mf*

Tpt. *mf* 1. *f*

Tbn. *mf*

Perc. to Sus. Cymbal *p* *f*

Vln. *mf* *rit.* unis. *f*

Vla. *mf* *f*

Vc. arco *mf* *f*

Bass arco *mf* *f*

Slower ♩ = 80

Musical score for woodwinds and percussion, measures 72-75. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion part is marked "to Wind Chimes". The tempo is "Slower" with a metronome marking of ♩ = 80. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, and *f*. The key signature has two flats, and the time signature is 3/4.

Musical score for strings, measures 72-75. The score includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. The tempo is "Slower" with a metronome marking of ♩ = 80. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, and *sf*. The key signature has two flats, and the time signature is 3/4.

This musical score page, numbered 18, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The brass section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The woodwinds and strings are marked with *sfp* (sforzando piano) and *p* (piano) dynamics. The woodwinds play sixteenth-note patterns with slurs and accents, while the strings play sustained chords. The score is divided into three measures, with the first measure starting at measure 77.

80 *rit.* . . . .

Fl. *pp* rapidly, blurred *not together* *a2*

Ob. *pp* rapidly, blurred *not together* *a2*

Clar. *p* *pp* rapidly, blurred *not together*

Bsn. *pp*

Hn. *con sord.* *a2* *pp*

Tpt. *con sord.* *pp*

Tbn. *con sord.* *pp*

*rit.* . . . .

Vln. I

Vln. II

Vla.

Vc. *pizz.* *pp*

Bass *pizz.* *pp*

85

Fl.

Ob.

Clar. (a2)

Bsn. 2.

Hrn.

Tpt.

Tbn.

con sord.

*p* very soulfully

3

slow gliss.

rit. to end

91

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Wind Chimes

l.v. sim.

pp

2 Soli

Vln.

Vla.

Vc.

Bass

arco

p

## 2. First Light

Slowly, gently ♩ = 66

2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons  
2 Horns in F  
2 Trumpets in C  
Trombone  
Percussion (Glockenspiel)  
Violin I  
Violin II  
Viola  
Violoncello  
Bass

1. *p*  
1. *p*  
1. 3- *p*  
1. *p*  
Glockenspiel *pp*  
Solo *p*  
tutti *pp* <sup>8va</sup>  
con sord. *p*  
con sord. *p*  
con sord. div. *p*  
con sord. *p*  
con sord. *p*  
L2 only

Detailed description: This is a page of a musical score for the piece '2. First Light'. The score is in 4/4 time and marked 'Slowly, gently' with a tempo of 66 beats per minute. The woodwind section includes 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, and 2 Bassoons. The brass section includes 2 Horns in F, 2 Trumpets in C, and a Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Bass. The percussion section features a Glockenspiel. The score is divided into measures, with various dynamics such as *p* (piano) and *pp* (pianissimo) indicated. Performance instructions like 'Solo', 'tutti', 'con sord.' (con sordina), and 'div.' (divisi) are present. A first ending bracket is shown above the Clarinet in B-flat part. The Violin I part has a 'Solo' marking and a dynamic change to *pp* with an 8va marking. The Violin II part has 'con sord.' and 'div.' markings. The Viola part has 'con sord.' and 'div.' markings. The Violoncello part has 'con sord.' and 'div.' markings. The Bass part has 'con sord.' and 'div.' markings. The Glockenspiel part has a 'Glockenspiel' marking and a dynamic of *pp*. The Violin II, Viola, Violoncello, and Bass parts have a dynamic of *p*. The Violin I part has a dynamic of *p* and *pp*. The Clarinet in B-flat part has a dynamic of *p*. The Flute, Oboe, and Bassoon parts have a dynamic of *p*. The Horn, Trumpet, and Trombone parts are silent.





16 *rit.* . . . . .

Fl. *p*

Ob. *p*

Clar. *p*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

(Solo)

Vln. *pp* unis. div. *rit.* . . . . .

Vla. *pp*

Vcl. *tutti* *arco* *pp*

Bass

a tempo

rit. . . . .

a tempo

22

Fl.

Ob.

Clar. *pp*

Bsn. *pp*

Hn. a2 (con sord.) *pp*

Tpt. a2 con sord. *pp*

Tbn. (con sord.) *pp*

Perc. Suspended Cymbal to Chimes *pp*

a tempo

rit. . . . .

a tempo

Vln. tutti *p*

Vla. senza sord.

Vcl. pizz. *p* senza sord. pizz. *p*

Bass senza sord. pizz. *p*

*accel.*

27

Fl. *pp* 1. *p* a2

Ob. *pp* 1. *p* a2

Clar. *pp* 1. *p* a2

Bsn. *p* a2

Hn. senza sord. a2 open *p*

Tpt. senza sord.

Tbn. senza sord.

Perc.

*accel.*

Vln. *pp* *p* div.

Vla. *pp* *p*

Vcl. arco *pp* *p*

Bass arco *pp* *p*

Faster ♩ = 88

31

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. *f*

Chimes

to Sus. Cymbal

Faster ♩ = 88

unis.

Vln. *f*

Vla. *f*

Vlc. *f*

Bass *f*

*poco rit.* **slightly slower**

*molto rit.* . . . . . **Broadly**

36

Fl. *mf*

Clar. *mp* *p*

Bsn. *mf*

Hn. *f*

Tbn. *p* *f*

Perc. *p* Suspended Cymbal

*poco rit.* **slightly slower**

*molto rit.* . . . . . **Broadly**

Vln. *mf* *p* *f*

Vla. *mf* *p* *f*

Vcl. *mf* *p* *f*

Bass *mf* *p* *mf*

div. unis.

*rit.* . . . . ♩ = 54 *with intensity*

♩ = ♩ = 66

40

Fl. *f*

Ob. *f*

Clar. *f*

Bsn. *f*

Hn.

Tpt. *f* a2

Tbn.

Perc. *f* *mf*

Tom-Toms

high

low

l.v. to Tom-Toms

*rit.* . . . . ♩ = 54 *with intensity*

♩ = ♩ = 66

Vln.

Vla.

Vcl. *f*

Bass

♩ = 80

46

Fl. *f*

Ob. *f*

Clar. *f*

Bsn.

Hn. *sfz* < *f*

Tpt. *sfz* < *f*

Tbn. *sfz* < *f*

Perc. *f* to Glock.

♩ = 80

Vln. *f*

Vla. *f*

Vlc.

Bass



50 (a2)

Fl. *f* *p*

Ob. *f* *p*

Clar. *f* *p*

Bsn.

Hn.

Tpt.

Tbn.

Perc. Glockenspiel gentle white-note gliss. ad lib. *pp* l.v. l.v.

Vln. *pp* div.

Vla.

Vlc. Solo *mp espr.*

Bass

54

Fl.

Ob.

Clar.

Bsn. *pp* 1.

Hn. *pp* con sord.

Tpt.

Tbn. *pp* con sord.

Perc. sim.

Vln.

Vla.

Vlc. (Solo) 3 3

Bass

60

Fl. *pp*

Ob. 1. *espr.* *mp* 3 3

Clar. 1. *pp*

Bsn. *pp*

Hr. *pp*

Tpt.

Tbn. *pp*

Perc. to Chimes

Vln. *pp*

Vla. *pp*

Vcl. (Solo)

Bass *pizz.* *pp*

Detailed description: This page of a musical score, numbered 33, covers measures 60 through 65. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Bass). The Flute part begins with a *pp* dynamic and features a melodic line with slurs and accents. The Oboe part has a first ending marked '1. espr.' and *mp* dynamic, with triplet markings. The Clarinet part also has a first ending and *pp* dynamic. The Bassoon part provides a harmonic accompaniment with *pp* dynamics. The Horn, Trumpet, and Trombone parts are mostly silent, with some sustained notes in the Horn and Trombone. The Percussion part is marked 'to Chimes'. The Violin and Viola parts play a rhythmic accompaniment of sixteenth notes, both marked *pp*. The Violoncello part has a solo section with a melodic line. The Double Bass part plays a simple bass line with a *pizz.* (pizzicato) marking and *pp* dynamic.

poco accel. . . . . ♩ = 88

67

Fl. *mf*

Ob. 3

Clar. *mf* 3 non dim. 3

Bsn. *mf* 3 non dim. 3

Hn.

Tpt.

Tbn.

Perc. Chimes *mf*

poco accel. . . . . ♩ = 88

Vln. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vcl. (Solo) *mf*

gli altri *p*

Bass arco *sfp* *sfp* sim.

73

Fl. *mf non dim.*

Ob. *mf<sup>3</sup> non dim.*

Clar. *mf non dim.*

Bsn. *mf non dim.*

Hn. *open* *a2* *p* *mf* *p*

Tpt. *open* *a2* *p* *mf* *p*

Tbn. *open* *p* *mf* *p*

Perc. *Timpani* *t* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p*

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

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

Bass *pizz.* *mf*

Musical score for orchestral instruments. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass.

Key features of the score include:

- Flute (Fl.):** Starts at measure 80. Features triplet eighth notes and sixteenth notes, with dynamics ranging from *f* to *mf*.
- Oboe (Ob.):** Features triplet eighth notes and sixteenth notes, with dynamics ranging from *f* to *mf*.
- Horn (Hn.):** Features eighth notes with accents, with dynamics ranging from *mf* to *p* and *f*.
- Trumpet (Tpt.):** Features eighth notes with accents, with dynamics ranging from *mf* to *p* and *f*.
- Trombone (Tbn.):** Features eighth notes with accents, with dynamics ranging from *mf* to *p* and *f*.
- Percussion (Perc.):** Features a rhythmic pattern with dynamics ranging from *mf* to *p* and *f*. Includes markings for *trm* and *to Glock.*
- Violin (Vln.):** Features triplet eighth notes, with dynamics ranging from *f* to *mf*.
- Viola (Vla.):** Features triplet eighth notes, with dynamics ranging from *f* to *mf*.
- Violoncello (Vlc.):** Features eighth notes, with dynamics ranging from *f* to *mf*. Includes the marking *arco*.
- Bass:** Features eighth notes, with dynamics ranging from *f* to *mf*. Includes the marking *arco*.

87

Fl. *f* *a2*

Ob. *f* *a2*

Clar. *f* *a2*

Bsn.

Hn.

Tpt.

Tbn. *p* *f* *p* *f* *p* *f* *sfp*

Perc.

Vln. *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *sfp*

Vcl. *p* *f* *p* *f* *p* *f* *sfp*

Bass *p* *f* *p* *f* *p* *f* *sfp*

Detailed description: This page of a musical score covers measures 87 to 92. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 87 with a forte (*f*) dynamic and a second octave (*a2*) marking. The brass section (Trumpet, Trombone) has a similar melodic line, with dynamics ranging from piano (*p*) to fortissimo (*f*) and sforzando (*sfp*). The string section (Violin, Viola, Violoncello, Bass) provides a rhythmic accompaniment of eighth-note triplets, with dynamics also ranging from *p* to *f* and *sfp*. Percussion is silent throughout. The score concludes with a key signature change to one flat (B-flat major) in measure 92.

93

Fl. *p* *p*

Ob. *p* *mf*

Clar. *p* *p*

Bsn. *p*

Hn. *p*

Tpt.

Tbn.

Perc. Glockenspiel gentle white-note gliss. ad lib. *pp* 1.v.

Solo *mf*

Vln. I *p*

gli altri *p*

Vln. II *p*

Vla. *p*

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

Bass *pizz.* *p*





*rit.*

**Tempo primo** ♩ = 66

102

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

to Tom-Toms

*rit.*

**Tempo primo** ♩ = 66

(Solo)

Vln.

Vla.

Vcl.

Bass

Solo

*mp espr.*

tutti pizz.

*p*

(pizz.)

*p*

*rit.* . . . . . ♩ = 44 Peacefully

107

Fl. *p*

Ob.

Clar. *p*

Bsn. *(pp)* *p*

Hn. *(pp)* senza sord.

Tpt.

Tbn. *(pp)* senza sord.

Perc.

*rit.* . . . . . ♩ = 44 Peacefully

Vln. *(Solo)* *p* *tutti*

Vla. *p* *tutti*

Vlc. *Solo* *mp* *p*

Bass *arco* *p*

112

Fl. *p*

Ob. *p*

Clar.

Bsn. (*p*)

Perc. Tom-Toms *pp*

Vln. Solo gli altri 2 players

Vla. Solo gli altri 2 players

Vlc.

Bass pizz.

Detailed description: This page of a musical score, numbered 42, contains measures 112 through 115. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Bass. The key signature is one sharp (F#) and the time signature is 6/8. Measure 112 features a complex flute part with sixteenth-note patterns and a dynamic marking of *p*. The oboe and bassoon have sustained notes with a dynamic of *p*. The clarinet and bassoon parts are more active, with the bassoon marked *(p)*. The percussion part features a rhythmic pattern on Tom-Toms marked *pp*. The violin and viola parts have a 'Solo' section for one player and 'gli altri' for the rest of the section. The viola part is marked '2 players' for the final two measures. The bassoon and bass parts have sustained notes, with the bass marked 'pizz.' (pizzicato).

*molto accel.* . . . . . ♩ = 88 *with intensity*

116

Fl. *p* ————— *mf* ————— *p* ————— *ff*

Ob. *mf* ————— *p* ————— *ff*

Clar. *mf* ————— *p* ————— *ff*

Bsn. 1. *mf* ————— *ff*  
a2

Hn. *p* ————— *mf* ————— *mf* ————— *ff*

Tpt. *p* ————— *mf* ————— *mf* ————— *ff*

Tbn. *p* ————— *mf* ————— *mf* ————— *ff*

Perc. *mf* ————— *mf* ————— *ff*

Timpani

*molto accel.* . . . . . ♩ = 88 *with intensity*

Vln. *p* ————— *tutti* ————— *ff*

Vla. *p* ————— *tutti* ————— *ff*

Vlc. *p* ————— *ff*

Bass *arco* ————— *ff*

## III. Hints and Tappings

♩ = 100 *with subtle energy*

Tutti: tap hand quietly on leg

vocal sound (like a cymbal)

2 Flutes *p*

2 Oboes *a2 p*

2 Clarinets in B<sub>♭</sub> *a2 p*

2 Bassoons *a2 p*

Tutti: tap hand quietly on leg

vocal sound (like a cymbal)

2 Horns in F *a2 p*

2 Trumpets in C *p*

Trombone *p*

Percussion *p*

♩ = 100 *with subtle energy*

Tutti: tap hand quietly on leg

vocal sound (like a cymbal)

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Bass *p*

6 (resume taps)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. Tambourine held high and lowered to Sus. Cymbal *sfp*

Vln. *p* gliss. ad lib. slap pizz. *mf* (resume taps) *p* gliss. *pp*

Vla. *p* gliss. *pp*

Vc. pizz. *p*

Bass pizz. *p*

a tempo, rhythmically

11

Fl. (taps stop) *p* — *pp*  
Sss

Ob. (taps stop) *p* — *pp*  
Sss

Cl. (taps stop) *p* — *pp*  
Sss

Bsn. (taps stop) *p* — *pp*  
Sss

Hn. (taps stop) *p* — *pp*  
Sss

Tpt. (taps stop) *p* — *pp*  
Sss

Tbn. (taps stop) *p* — *pp*  
Sss

Perc. Suspended Cymbal *mf*

1. *p* *mf*

(cup mute) *p* *mf*

cup mute *mf*

cup mute *p* *mf*

rit. . . . . a tempo, rhythmically

Vln. *p* — *pp*  
Sss  
*p* div. pizz. *mf*

Vla. *p* — *pp*  
Sss  
*p* pizz. *mf*

Vc. *p* — *pp*  
Sss

Bass *p* — *pp*  
Sss



16

Fl. *mf*

Ob.

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

Tpt.

Tbn. *mf* open

Perc. *mf* *p* to Maracas

Vln. *mf* arco gliss.

Vla. *mf* arco gliss.

Vc. *mf* *p* pizz.

Bass *mf* *p* pizz.

22

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Perc.  
Vln.  
Vla.  
Vc.  
Bass

*mf* *p*  
*mf* *p*  
*(mf)*  
*arco* *div.* *sfp* *mf*  
*arco* *div.* *sfp* *mf*  
*arco* *sfp* *mf*

Detailed description: This page of a musical score contains measures 22 through 27. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. Measures 22-23 show the Clarinet and Bassoon playing a melodic line starting with a mezzo-forte (*mf*) dynamic and transitioning to piano (*p*). The Trombone (Tbn.) enters in measure 24 with a rhythmic pattern of eighth notes, marked mezzo-forte (*mf*). The Violin (Vln.) and Viola (Vla.) parts feature intricate sixteenth-note passages with accents. The Viola and Violoncello (Vc.) parts are marked *arco* and *div.* (divisi), starting with a fortissimo-piano (*sfp*) dynamic and moving to mezzo-forte (*mf*). The Bass part also begins with *arco* and *sfp*, transitioning to *mf*. The Percussion part remains silent throughout these measures.

28

Fl. *mf*

Ob. *mf*

Cl. *mf* a2

Bsn. *mf*

Hn. *mf* open a2

Tpt. *mf* open

Tbn.

Perc. Maracas *mf*

Vln. *f*

Vla. *f*

Vc. *mf* pizz.

Bass *mf* pizz.

Detailed description: This page of a musical score covers measures 28 through 31. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion part features Maracas. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. The score is in a key with two flats and a 4/4 time signature. Measures 28-31 show a complex texture with various instruments playing rhythmic and melodic patterns. Dynamics range from mezzo-forte (mf) to forte (f). Performance instructions like 'pizz.' (pizzicato) and 'open' are present. The Flute and Oboe parts have a 'mf' dynamic starting in measure 29. The Clarinet part has an 'a2' marking. The Bassoon part has a 'mf' dynamic. The Horn part has an 'open a2' marking. The Trumpet part has an 'open' marking. The Percussion part has a 'Maracas' marking and a 'mf' dynamic. The Violin and Viola parts have a 'f' dynamic. The Violoncello and Bass parts have a 'pizz.' marking and a '(mf)' dynamic.

33

Fl. *f* *f* *p*

Ob. *f* *f* *p*

Cl. *f* *f* *p*

Bsn. *f*

Hn. *f*

Tpt. *f* a2

Tbn. *f* *f* *p*

Perc. to Sus. Cymbal

Vln. *f* *f* *p* gliss.

Vla. *f* *f* *p* gliss.

Vc. *f* arco *pizz.*

Bass *f* arco *pizz.*

rit. . . . .

38 **a tempo**

Cl. *mf espr.* 1. port. 3

Perc. Suspended Cymbal *p*

Vla. Solo *p* *mf* gliss.

Vc. (pizz.) *p*

Bass (pizz.) *p*



44 *lightly*

Cl. *(mf)*

Perc.

Vla. (Solo)

Vc.

Bass

49

Cl.

Hn.

Tpt.

Perc.

Vla.

Vc.

Bass

con sord. 1.

cup mute 1.

*p*

(Solo)

*p* *mf* *p*

54

Cl.

Hn.

Tpt.

Tbn.

Perc.

Vla.

Vc.

Bass

*mf*

(2. con sord)

(2. cup mute)

cup mute

*p* *mf* *p*

slow gliss.

59

Fl. *p*

Ob. *p*

Cl. 2. *p*

Bsn.

Hn. *mf* *a2* *p*

Tpt.

Tbn. *mf* *p*

Perc. to Ratchet Ratchet *p*

Vln. *pizz.* *p*

Vla. (Solo) *(mf)* tutti *pizz.* *p*

Vc. *pizz.* *p*

Bass *pizz.* *p*

Detailed description: This page of a musical score covers measures 59 through 62. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Percussion (Perc.) features a Ratchet. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. The score is in a key with one flat and a 4/4 time signature. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include *pizz.* (pizzicato) for strings and *a2* (second ending) for the Horn. The Percussion part has a box labeled 'Ratchet' above a specific measure.

*rit.* . . . . .

64

Fl. *p*

Ob. *p*

Cl. *p* 2.

Bsn. *p*

Hn. *p* 1. (*p*)

Tpt. *p* senza sord.

Tbn. *p* senza sord.

Perc. *p* to Tamb. Tambourine

*rit.* . . . . .

Vln. arco *p* slow gliss.

Vla. arco *p* slow gliss.

Vc. arco *p* slow gliss.

Bass (pizz.) *p*



a tempo

69

Fl.

Ob.

Cl.

Bsn.

Hn. senza sord. open 1.

Tpt.

Tbn. open

Perc. to Tom-Toms

a tempo

Vln.

Vla.

Vc.

Bass

75

Fl. *f* a2

Ob. *f* a2

Cl. *f* a2

Bsn. *f* a2

Hn. a2

Tpt. open a2

Tbn.

Perc. Tom-Toms *f* to Cowbells

Vln. *f* unis.

Vla. *f*

Vc. *f*

Bass *f*

79

Fl. *f* abrupt pause // *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Ob. *f* a2 *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Cl. *f* a2 *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Bsn. *f* *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Hn. *f* abrupt pause // *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Tpt. *f* *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Tbn. *f* *mf* vocal sounds, not into instrument  
ta ta\_\_ ta ta\_\_

Perc. *mf* Cowbells

Vln. *f* abrupt pause //

Vla. *f*

Vc. pizz. *f* arco

Bass pizz. *f* arco

air sounds while fingering  
ascending scale, ad lib.

84

**a tempo**

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

Tpt.

Tbn.

Perc. to Sus. Cymbal

Vln. *mf*

Vla. *mf*

Vc. *mf* *pizz.* *p*

Bass *mf* *pizz.* *mf* *p*

**a tempo**

tap fingertips on  
body of instrument

tap trill (2 fingers)

90

Fl.

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Perc.

Vln. *mf peacefully*

Vla. *mf peacefully*

Vc. *mf peacefully*

Bass

96

Fl. *mf* a2

Ob. *mf* a2

Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Perc.

Vln. 3

Vla. 3

Vc. *mf* arco

Bass *mf* arco

with energy

102

Fl. *f* *f* 2.

Ob. *f* a2 *f*

Cl. *f* a2 *f*

Bsn. *f*

Hn. (open) *f* *sfp* *f*

Tpt. (open) *f* *sfp* *f*

Tbn. (open) *f* *sfp* *f*

Perc. Suspended Cymbal *mf*

with energy

Vln. *f* div.

Vla. *f* div.

Vc. *f*

Bass *f*

107 (2.)

Fl. Solo *f* freely, but with energy

Ob.

Cl.

Bsn.

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc.

Vln. div. slow gliss. *f*  $\rightarrow$  *mf*

Vla. *f*  $\rightarrow$  *mf*

Vc. *f*  $\rightarrow$  *mf*

Bass *f*  $\rightarrow$  *mf*

Detailed description: This page of a musical score covers measures 107 to 110. Measure 107 is marked with a first ending bracket and a '(2.)' indicating a repeat. The Flute part has a 'Solo' marking and a dynamic of *f* with the instruction 'freely, but with energy'. The woodwind section (Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) all play chords in measure 107, marked with a dynamic of *f*. The Percussion part has a steady eighth-note pattern. The string section (Violin, Viola, Violoncello, Bass) has a dynamic of *f* in measure 107. In measure 108, the woodwinds and brass continue with chords, while the strings maintain their *f* dynamic. In measure 109, the Flute has a 'Solo' marking and a dynamic of *f*. The woodwinds and brass play chords, with the Trombone part marked *f*. The strings continue with their *f* dynamic. In measure 110, the Flute has a 'Solo' marking and a dynamic of *f*. The woodwinds and brass play chords, with the Trombone part marked *f*. The strings continue with their *f* dynamic. The Violin part has a 'div.' marking and a 'slow gliss.' instruction, with a dynamic of *f* that changes to *mf* in measure 110. The Viola, Violoncello, and Bass parts also have dynamics of *f* that change to *mf* in measure 110.



111

Fl.

Ob. Solo  
1. *f* freely, but with energy  
5 port.

Cl. Solo  
1. *f* freely, but with energy  
5

Bsn.

Hn.

Tpt. Solo  
1. *f* freely, but with energy

Tbn.

Perc.

Vln. div.  
*f*  $\rightarrow$  *mf*

Vla. *f*  $\rightarrow$  *mf*

Vc. *f*  $\rightarrow$  *mf*

Bass *f*  $\rightarrow$  *mf*

114

Bsn. *f* freely, but with energy

Hn. *f* freely, but with energy

Tpt.

Tbn. *f* freely, but with energy

Vln. *f*  $\rightarrow$  *mf*

Vla. *f*  $\rightarrow$  *mf*

Vc. *f*  $\rightarrow$  *mf*

Bass *f*  $\rightarrow$  *mf*

div. a4

117

Bsn. *p*

Perc. High Tom-Tom *p*

Vla. *p*

Vc. *p*

Bass *p*

121 Tutti: tap hand on leg

The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The third system includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass. Each woodwind and brass part has a dynamic marking of *sfz* and an *a2* marking. The percussion part features a rhythmic pattern of eighth notes. The string parts (Vc. and Bass) play a rhythmic accompaniment of eighth notes.

in strict time (senza rit.)

Fl. *sfp* *sfp* *sfp* *pp*

Ob. *sfp* *sfp* *sfp* *pp*

Cl. *sfp* *sfp* *sfp* *pp*

Bsn. *sfp* *sfp* *sfp* *pp*

Hn. *sfp* *sfp* *sfp* *pp*

Tpt. *sfp* *sfp* *sfp* *pp*

Tbn. *sfp* *sfp* *sfp* *pp*

Perc. - - - -

in strict time (senza rit.)

Vln. *sfp* *sfp* *sfp* *pp*

Vla. *sfp* *sfp* *sfp* *pp*

Vc. *pizz.* *pp*

Bass *pizz.* *pp*

Duration: 5'