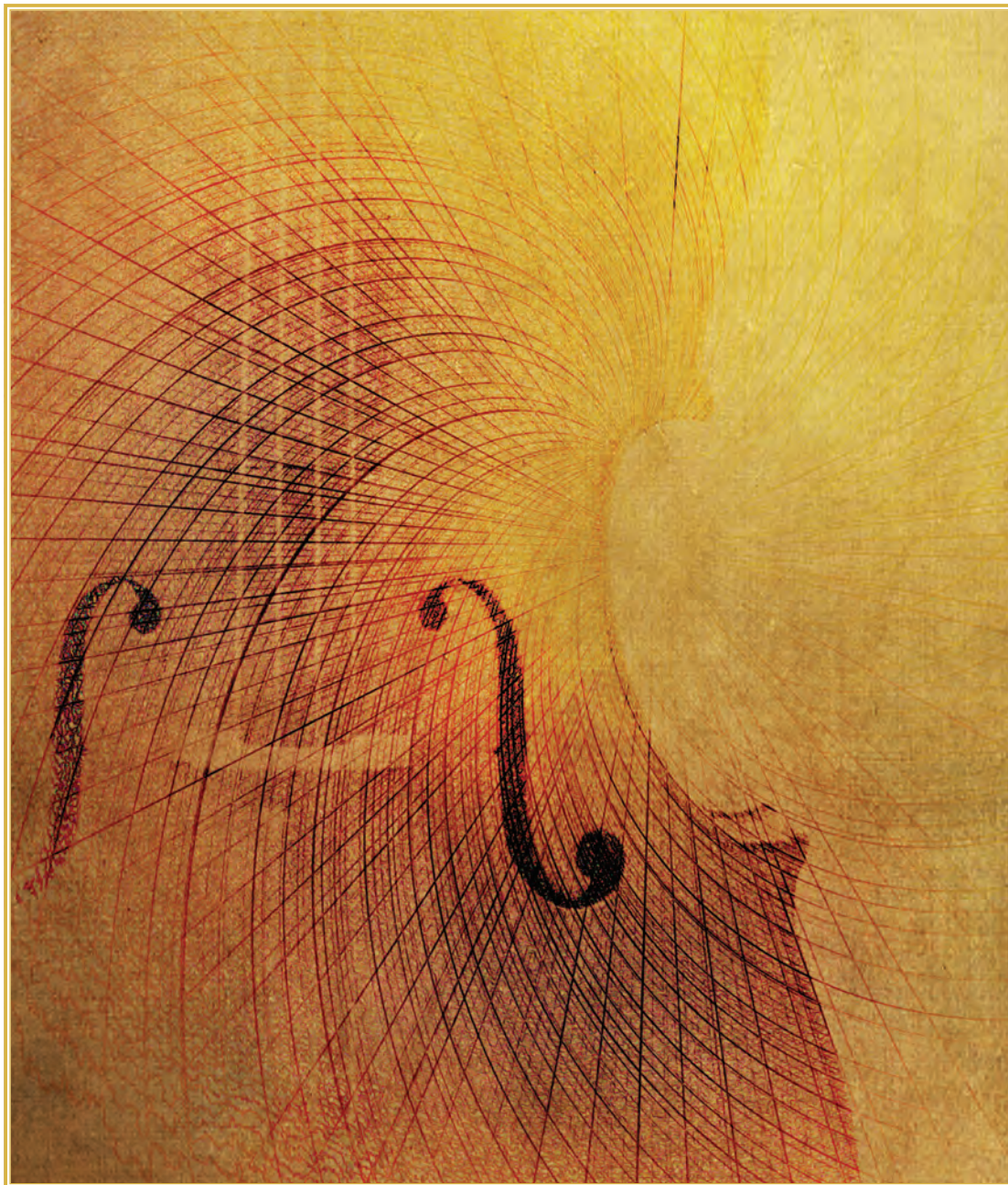


No. 1.3530 | Walker, Gwyneth | Shady Grove | String Orchestra

FULL SCORE

Shady Grove
and Other Songs from the Appalachian Mountains
for String Orchestra
Gwyneth Walker



GalaxyMusic
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These short pieces for string orchestra are based on folksongs from the Appalachian Mountains and were originally written for piano solo [ECS No. 1.3436]. This music originated in the British Isles as unaccompanied ballads. The tunes were brought to the United States. As time passed, instruments were added—zither, banjo, and eventually guitar. The guitar versions have become well-known “standards” of the American folk repertoire. Common traits of these songs are the modal/diatonic harmonies. The “refinement” of European chromaticism is absent. Root position chords and consonant sonorities are prevalent. A special challenge in creating string arrangements has been to inject occasional “appropriate” dissonances to enliven the harmonies. In addition, the strophic, ballad style of the songs, which relies upon storytelling to maintain the dramatic interest, must now be replaced by musical variation and development. The intent has been to create new string repertoire within the “folk spirit”—rough-hewn, straightforward, energetic, and beautiful.

Shady Grove is a popular 18th-century American folksong with many versions of the lyrics. The title may refer to a beloved woman, or to a place where the speaker is traveling. [“Going to Shade Grove...”] However, the energetic music itself is well defined and memorable. This new interpretation includes an introduction before the arrival of the theme, and a contrasting, ascending interlude section. The third verse is presented forcefully, followed by solo passages. The lively theme then returns, ending with strumming strings (rolled pizzicato) in Appalachian zither-playing style.

Tiny Swallow (“Come All Ye Fair and Tender Ladies”) is a woman’s lament for her lost lover. To escape her sorrow, she sings, “I wish I were a tiny swallow, and I had wings, and I could fly.” Thus, the swallow becomes a central image in this song. The listener may hear the fluttering of wings in the accompaniment motives. Near the end, a tremolo section features bird call patterns “calling from afar” above a rippling undercurrent. The song ends with a final bird in flight.

Three Ravens tells the story of a slain knight lying in a field. Three ravens, watching from their perch in a tree, plan to devour the knight. But he is protected by his loyal hounds. There is kindness and honor in this ballad. However, the focus of this new musical depiction is on the ravens, rather than on the knight. With the three ravens in mind, the music shifts to a triple meter (3/8). Chord clusters of three notes introduce the music and return throughout. Staccato notes represent the ravens “chattering” among themselves. A special interlude, the “Ravens’ Dance,” is inserted between verses of the song. One might picture the ravens daintily performing a minuet on their tree limb while nodding to one another! Three knocks of the players on their instruments (pecks on the tree) end the song.

A brief, newly-composed **Interlude** has been inserted into the suite. This music speaks in the composer’s own voice—in a language derived from the American folk idiom. The intent of this movement is to provide the listener with a peaceful break between the lively surrounding songs.

House Carpenter is a song of betrayal and tragedy. A young woman, married to a house carpenter, is lured away from her husband and baby by her former suitor, now a wealthy sailor. A life of adventure and romance is promised. The lovers run off together and drown at sea. The string orchestra interpretation is influenced by the traditional guitar accompaniment often associated with this ballad. Grace notes approximate the “hammered” effect. Rapid arpeggios simulate guitar picking. The texture is fairly sparse. The rhythmic energy drives through this music to the deep (sunken) ending.

GWYNETH WALKER (b. 1947)

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

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

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

Further information concerning Gwyneth Walker and her works is available at: www.gwynethwalker.com

➔ Full Performance Set	No. 1.3530
Additional Score	No. 1.3530A
Individual Parts	No. 1.3530B

Shady Grove

and Other Songs from the Appalachian Mountains

for String Orchestra

Gwyneth Walker

1. Shady Grove

Lively tempo ♩ = 120

The musical score is written for a string orchestra in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Lively tempo' with a quarter note equal to 120 beats per minute. The score is divided into two systems. The first system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Violin I has a rest for the first two measures, then enters with a pizzicato (pizz.) and piano (p) dynamic. Violin II, Viola, Violoncello, and Contrabass all play pizzicato (pizz.) and piano (p) throughout. Performance markings include 'div.' (divisi) for Violin II and Viola, and 'unis.' (unison) for Violin II. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Violin I plays arco (arco) and mezzo-forte (mf) dynamics, with performance markings 'V' and 'A' above the staff. Violin II, Viola, Violoncello, and Contrabass continue with pizzicato (pizz.) and piano (p) dynamics. Performance markings include 'div.' (divisi) for Violin II and Viola, and 'unis.' (unison) for Violin II.

9

Vln. I

Vln. II

Vla.

Vlc.

Cb.

13 **B**

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf
arco

mf
arco

mf
arco

mf
arco

mf
arco

17

Vln. I

Vln. II

Vla.

Vlc.

Cb.

21 **C**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

25

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

29 **D**

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

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

Vlc. *f* *p* *f* *p*

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

pizz. *arco* *pizz.*

*Play an octave higher if necessary.

40

Vln. I Solo

Vln. I

Vln. II Solo

Vln. II

Vla. Solo

Vla.

Vlc.

Cb.

F

rejoin Tutti (pizz.)

p

Vln. II Solo, arco

mf

Vla. Solo, arco

mf

p

p

p

43

Vln. I

Vln. II Solo

Vln. II

Vla. Solo

Vla.

Vlc.

Cb.

Tutti

46 **G**

Vln. I
(p)

Vln. II
Tutti
(p)

Vla.
Tutti
(p)

Vlc. Solo
Vlc. Solo, arco
mf

Vlc.
(p)

Cb.
(p)

49 **H**

Vln. I
(p)

Vln. II
(p)

Vla.
(p)

Vlc. Solo
rejoin Tutti (pizz.)

Vlc.
(p)

Cb.
Solo, arco
mf

52 *arco, div.* **I** *unis.* *f*

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *arco, div.* *unis.* *f*

Vlc. *arco* *f*

Cb. *Tutti* *f*

56 *f* *Tutti* *f* *Tutti* *f* *Tutti* *f*

Vln. I *f* *Tutti* *f* *Tutti* *f* *Tutti* *f*

Vln. II *Solo* *p* *f* *Tutti* *f* *Tutti* *f* *Tutti* *f*

Vla. *Solo* *p* *f* *Tutti* *f* *Tutti* *f* *Tutti* *f*

Vlc. *Solo* *p* *f* *Tutti* *f* *Tutti* *f* *Tutti* *f*

Cb. *f* *f* *f* *f* *f* *f* *f* *f*

59 **J** *delicately, yet with energy* *p* *p* *p* *p* *p*

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p*

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

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

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

62

Vln. I

Vln. II

Vla.

Vlc.

Cb.

65 *accel.*

K Faster ♩ = 132

Vln. I

Vln. II

Vla.

Vlc.

Cb.

68

Vln. I

Vln. II

Vla.

Vlc.

Cb.

2:20

*Play an octave higher if necessary.

2. Tiny Swallow ("Come All Ye Fair and Tender Ladies")

Slowly $\text{♩} = 66$

The musical score is arranged for five string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The piece is in 4/4 time and begins with a tempo marking of "Slowly" and a metronome setting of 66 quarter notes per minute. The initial dynamics are *p* (piano) and the mood is "mournfully".

The score is divided into three systems. The first system (measures 1-3) features a melodic line in the violins and violas, with the cellos and basses providing a harmonic accompaniment. The second system (measures 4-6) is marked "legato" and features a more active accompaniment in the lower strings, with the cellos and basses playing a pizzicato line. The third system (measures 7-9) is marked "A" and features a more active melodic line in the violins and violas, with the cellos and basses playing a pizzicato line. The dynamics in the third system range from *mp* (mezzo-piano) to *pizz.* (pizzicato).

A large watermark "FOR PERUSA ONLY" is overlaid diagonally across the score.

11

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Musical score for measures 11-13. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 11 starts with a first violin melodic line. Measures 12-13 show rhythmic patterns in the lower strings and woodwinds.

14

Vln. I
Vln. II
Vla.
Vlc.
Cb.

arco

Musical score for measures 14-16. Measures 14-15 feature a steady eighth-note accompaniment in the cello and double bass, marked *arco*. Measures 16-17 show a change in the upper strings.

17

poco accel.

B Slightly faster ♩ = 72
with more energy

Vln. I
Vln. II
Vla.
Vlc.
Cb.

mf
mf
mf
mf
pizz.
arco
mf

Musical score for measures 17-19. Measure 17 begins with a *poco accel.* instruction. Measures 18-19 feature a *mf* dynamic and a tempo change to *Slightly faster* (♩ = 72) with the instruction *with more energy*. The score includes various articulations like *pizz.* and *arco*.

20

Vln. I
Vln. II
Vla.
Vlc.
Cb.

This system contains measures 20, 21, and 22. The first violin part (Vln. I) features a melodic line with a long slur across measures 20 and 21. The second violin (Vln. II) and viola (Vla.) parts play rhythmic patterns of eighth notes. The violoncello (Vlc.) and contrabass (Cb.) parts provide harmonic support with chords and eighth-note patterns. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

23

Vln. I
Vln. II
Vla.
Vlc.
Cb.

This system contains measures 23, 24, and 25. In measure 23, the first violin (Vln. I) has a melodic line, while the second violin (Vln. II), viola (Vla.), and contrabass (Cb.) are silent. In measure 24, the second violin (Vln. II) and contrabass (Cb.) play a rhythmic pattern. In measure 25, the first violin (Vln. I), second violin (Vln. II), viola (Vla.), and contrabass (Cb.) play together. The viola part is marked 'div.' (divisi). A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

26

C many bird calls fill the air

Vln. I
Vln. II
Vla.
Vlc.
Cb.

This system contains measures 26, 27, and 28. The first violin (Vln. I) part features a melodic line with a long slur across measures 26 and 27, and a series of notes in measure 28. The second violin (Vln. II), viola (Vla.), violoncello (Vlc.), and contrabass (Cb.) parts play rhythmic patterns of eighth notes. The first violin part is marked with a piano (*p*) dynamic. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

30

Vln. I

Vln. II

Vla.

Vcl. *rolled pizz.*

Cb. *pizz.*

arco

33

Vln. I

Vln. II

Vla.

Vcl. *cresc.*

Cb. *cresc.*

cresc.

cresc.

D With intensity ♩ = 80

36

Vln. I *unis.* *f*

Vln. II *unis.* *f*

Vla. *f*

Vcl. *f* *pizz.* *arco*

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

40 *rit. to end*

Vln. I
Vln. II
Vla.
Vlc.
Cb.

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

44 *(rit.) Solo, as a single tiny swallow*

Vln. I Solo
Vln. I
Vln. II
Vla.
Vlc.
Cb.

mf *pp*
p
p
p
p
p

3. Three Ravens

Moderate tempo ♩ = 100

as an introduction

[Three soli to depict the Three Ravens]

Vln. I Solo *p*

Vln. II Solo *p*

Vla. Solo *p*

5 Lively ♩. = 66

Vln. I *Tutti* *mf*

Vln. II *mf* *pizz.*

Vla. *Tutti* *mf* *pizz.*

Vlc. *mf* *pizz.*

Cb. *mf* *pizz.*

Tutti **A**

13

Vln. I

Vln. II

Vla. *arco* *pizz.*

Vlc.

Cb.

21 **B** *pizz.*

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

29 *arco*

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

36 **C** "The Ravens' Dance"

Vln. I *a few players* *p pp very daintily*

Vln. II *a few players* *p pp very daintily*

Vla. *pizz.* *p pp very daintily*

Vlc. **Tap* *p pp very daintily*

Cb. **Tap* *p pp very daintily*

*Tap lightly on the body of the instrument, as if enjoying the Ravens' Dance.

43 D

Vln. I *p* *mp* *Tutti*

Vln. II *p* *mp* *Tutti*

Vla. **Tap* *pizz.* *mp*

Vlc. *pizz.* *mp*

Cb. *pizz.* *mp*

50

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vlc. *arco* *mf*

Cb. *arco* *mf*

57 *rit.* **Slower** E *a tempo* ♩ = 66

Vln. I *p* (*p*) *mf* *gruffly*

Vln. II *p* (*p*) *mf* *gruffly*

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

Vlc. *p* *mf* *gruffly*

Cb. *p* *mf* *gruffly*

*Tap lightly on the body of the instrument, as if enjoying the Ravens' Dance.

64 [Violins and Viola are "clusters of ravens"]

Violin I, Violin II, Viola, Violoncello, Contrabasso

p *mf*

This system contains measures 64 through 70. The Violin I, Violin II, and Viola parts feature a rhythmic pattern of eighth notes, starting with a dynamic of *p* and moving to *mf* by measure 67. The Violoncello and Contrabasso parts play a similar eighth-note pattern, also starting at *p* and moving to *mf* by measure 67. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

71 **F**

Violin I, Violin II, Viola, Violoncello, Contrabasso

p *mf*

This system contains measures 71 through 77. The Violin I, Violin II, and Viola parts continue their eighth-note pattern, with dynamics *p* and *mf*. The Violoncello and Contrabasso parts play a similar pattern, with dynamics *p* and *mf*. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

78 **G** rolled pizz.

Violin I, Violin II, Viola, Violoncello, Contrabasso

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

This system contains measures 78 through 84. Measures 78-83 continue the eighth-note pattern with dynamics *p* and *mf*. At measure 84, the Violin I, Violin II, and Viola parts play a chordal figure marked 'rolled pizz.' with a dynamic of *mf*. The Violoncello and Contrabasso parts play a similar figure marked 'pizz. (*mf*)' and 'pizz. (*mf*)'. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

85

Vln. I *arco* *p* *mf* *pizz.*

Vln. II *p* *mf* *pizz.*

Vla. *p* *mf*

Vlc.

Cb.

92

Vln. I *arco* **H**

Vln. II *arco*

Vla.

Vlc. *arco*

Cb. *arco*

99

Vln. I ["Raven clusters"] *div.* *pp* very daintily *a few players*

Vln. II *pp* very daintily *a few players*

Vla. *pizz.* *pp* very daintily

Vlc. *short, high gliss., ad lib.* *Tap

Cb. *short, high gliss., ad lib.* *Tap

pp very daintily

I "The Ravens' Dance" (once again)
a few players

105

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

mp

Tutti

**Tap*

pizz.

111

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

mp

mf arco

mf

117

Vln. I

Vln. II

Vla.

Vcl.

Cb.

123 *rit.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc.

Cb.

K

129 **Very quickly** ♩ = 120, *mischievously*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

p

133 *arco*

Vln. I *cresc.*

Vln. II *arco*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

cresc.

div.

f

**Tap*

[as a bird pecking a tree]

*Tap knuckles on instrument.

4. Interlude

A

Slowly, freely **Flowing** ♩ = 108

Vln. I *rolled pizz.* *p* *arco* *div.* *mf legato, espr.*

Vln. II *rolled pizz.* *p* *arco* *mf legato, espr.*

Vla. *rolled pizz.* *p* *arco* *mf legato, espr.*

Vlc. *div.* *p gently*

Cb. *p gently*

6

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vlc. *pizz.* *mf*

Cb. *pizz.* *mf*

12 **B** *a few or Soli players*

Vln. I *p* *mf* *p* *a few or Soli players*

Vln. II *arco* *p* *mf* *p* *a few or Soli players*

Vla. *arco* *p* *mf* *p* *a few or Soli players*

Vlc. *arco* *p* *mf* *p* *a few or Soli players*

Cb. *arco* *p* *mf* *p* *a few or Soli players*

17 *Tutti* *a few or Soli players*

Vln. I *mf* *p* *a few or Soli players*

Vln. II *mf* *p* *a few or Soli players*

Vla. *mf* *p* *a few or Soli players*

Vlc. *Tutti* *mf* *p* *a few or Soli players* *Tutti* *mf*

Cb. *mf* *p* *a few or Soli players*

22 **C** *Tutti*

Vln. I *mf*

Vln. II *Tutti* *mf*

Vla. *Tutti* *mf* *p* *a few or Soli players*

Vlc. *p* *a few or Soli players*

Cb. *pizz.* *mf* *p* *a few or Soli players*

28

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

arco

33

D

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p cresc. poco a poco (to m. 42)

(p) cresc. poco a poco (to m. 42)

(p) cresc. poco a poco (to m. 42)

(p) cresc. poco a poco (to m. 42)

(p) cresc. poco a poco (to m. 42)

38

div.

E

unis.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

f

f

f

f

f

43

Vln. I *Solo* *Tutti*

Vln. II *Solo* *Tutti*

Vla. *f* *p*

Vlc. Solo *2 players div. Soli* *f* *1 player Solo* *f*

Vlc. *div.* *f* *Player 2 rejoin Tutti* *unis.* *f*

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

48

Vln. I *Solo* *Tutti* *accel.*

Vln. II *Solo* *Tutti* *cresc. poco a poco*

Vla. *(p)* *cresc. poco a poco*

Vlc. Solo *p* *rejoin Tutti* *cresc. poco a poco*

Vlc. *p* *cresc. poco a poco*

Cb. *p* *pizz.* *arco* *cresc. poco a poco*

53 *(accel.)* Slightly faster ♩ = 120

Musical score for measures 53-57. The score is for a string ensemble (Violins I & II, Viola, Violoncello, and Contrabass). The key signature is one sharp (F#). The tempo is marked 'Slightly faster' with a quarter note equal to 120 beats per minute. The dynamics are marked with *(cresc.)* and *f*. The Viola part includes the instruction *Tutti*. The Violoncello and Contrabass parts have a *f* dynamic marking and a fermata over the final measure. The Violins I and II parts have a *f* dynamic marking. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

58 *div.* **G** *unis.*

Musical score for measures 58-61. The score is for a string ensemble. The key signature is one sharp (F#). The tempo is marked 'Slightly faster' with a quarter note equal to 120 beats per minute. The dynamics are marked with *f*. The Viola part includes the instruction *Tutti*. The Violoncello and Contrabass parts have a *f* dynamic marking and a fermata over the final measure. The Violins I and II parts have a *f* dynamic marking. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

62

Musical score for measures 62-65. The score is for a string ensemble. The key signature is one sharp (F#). The tempo is marked 'Slightly faster' with a quarter note equal to 120 beats per minute. The dynamics are marked with *f*. The Viola part includes the instruction *Tutti*. The Violoncello and Contrabass parts have a *f* dynamic marking and a fermata over the final measure. The Violins I and II parts have a *f* dynamic marking. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

H

66 *div.*

Vln. I
Vln. II
Vla.
Vcl.
Cb.

70

Vln. I
Vln. II
Vla.
Vcl.
Cb.

75 *rit.* *2 Soli*

Vln. I
Vln. II
Vla.
Vcl.
Cb.

5. House Carpenter

Slowly, freely, as an introduction

The musical score is for the piece "5. House Carpenter" and is arranged for a string quartet (Violin I, Violin II, Viola, Violoncello, and Contrabass). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The piece is divided into two distinct sections.

Introduction: This section is marked "Slowly, freely, as an introduction". It begins with a *Tutti* dynamic and a *f boldly* instruction. The Violin I, Violin II, and Viola parts play a melodic line with slurs and accents. The Violoncello and Contrabass parts play a rhythmic accompaniment, with the Cb. part featuring triplet figures in the final measure of the introduction.

Section A: This section is marked "A Lively" with a tempo of $\text{♩} = 120$. It begins with a *rit.* (ritardando) and a *div.* (divisi) instruction. The Violin I and Violin II parts play a melodic line with slurs and accents, while the Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment. The section is marked with *unis.* (unison) and *div.* (divisi) instructions, and a *f* (forte) dynamic. The Violoncello and Contrabass parts feature triplet figures in the final measure of the section.

7 **B**

Vln. I *mf* *unis.* *div.* *unis.* *unis.*

Vln. II *mf* *unis.* *div.* *div.* *div.*

Vla. *arco* *mf*

Vlc. *pizz.* *mf*

Cb. *pizz.* *mf*

11

Vln. I *(mf)*

Vln. II *(mf)*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

15 **C**

Vln. I

Vln. II

Vla. *arco*

Vlc. *arco*

Cb. *arco*

19 **D**

Vln. I
Vln. II
Vla.
Vlc.
Cb.

23

Vln. I
Vln. II
Vla.
Vlc.
Cb.

27 **E**

Vln. I
Vln. II
Vla.
Vlc.
Cb.

pizz.
pizz.
pizz.
pizz.

31

Vln. I *arco* *div.*

Vln. II *arco*

Vla. *arco*

Vlc. *arco*

Cb. *arco*

35 **F** *unis.* *div.* *unis.* *div.* *unis.* *div.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p* *rolled pizz.*

Cb. *pizz.* *p*

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

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *arco* *cresc. poco a poco*

Cb. *arco* *cresc. poco a poco*

41 *unis.* *v* *div.* **G** *unis.* *f*

Vln. I
Vln. II
Vla.
Vlc.
Cb.

(cresc.) *(cresc.)* *(cresc.)* *(cresc.)* *(cresc.)*

44 **H** *mf* *mf* *mf* *mf*

Vln. I
Vln. II
Vla.
Vlc.
Cb.

48

Vln. I
Vln. II
Vla.
Vlc.
Cb.

52 **I**

Vln. I
Vln. II
Vla.
Vlc.
Cb.

55 *rolled pizz.*

Vln. I
Vln. II
Vla.
Vlc.
Cb.

rolled pizz.
arco

58 *arco* *rit.* *div.* *Solo*

Vln. I
Vln. II
Vla.
Vlc.
Cb.

arco *rit.* *div.* *Solo*
f *(f)*
f
f
f

J Slowly, freely, as a cadenza

(Solo)

61

Vln. I Solo

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pizz. (*f*)

pizz. (*f*)

pizz. (*f*)

pizz. (*f*)

pizz. (*f*)

rit.

p

Detailed description: This section begins at measure 61. The Vln. I Solo part features a melodic line with eighth-note triplets and a ritardando starting at measure 63. The other instruments (Vln. I, Vln. II, Vla., Vlc., Cb.) play a consistent pizzicato accompaniment of chords marked with a forte (f) dynamic.

Very slowly

K *a tempo* (♩ = 120)

64

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Tutti (pizz.)

p

p

p

arco

arco

arco (*p*)

div.

div.

pizz.

pizz.

arco

unis.

Detailed description: Section K starts at measure 64. Vln. I and Vln. II play arco parts. Vla., Vlc., and Cb. play arco parts with some divisions (div.) and then switch to pizzicato (pizz.) in measure 65. The dynamic is piano (p). The section concludes with a unison (unis.) arco part for the strings in measure 66.

67 *unis. V* *div.* *unis. V* *div.* *unis. V* *div.*

Vln. I

Vln. II

Vla.

Vlc. *rolled pizz.*

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

70 *unis. V* *div.* *unis. V* *div.* *unis. V* *div.*

Vln. I

Vln. II

Vla.

Vlc. *arco*

Cb. *arco*

cresc. poco a poco

73 *unis. V* *(cresc.)* *(cresc.)* *(cresc.)* *(cresc.)* *(cresc.)*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f boldly *f boldly* *f boldly* *div.* *f boldly* *f boldly*

L

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