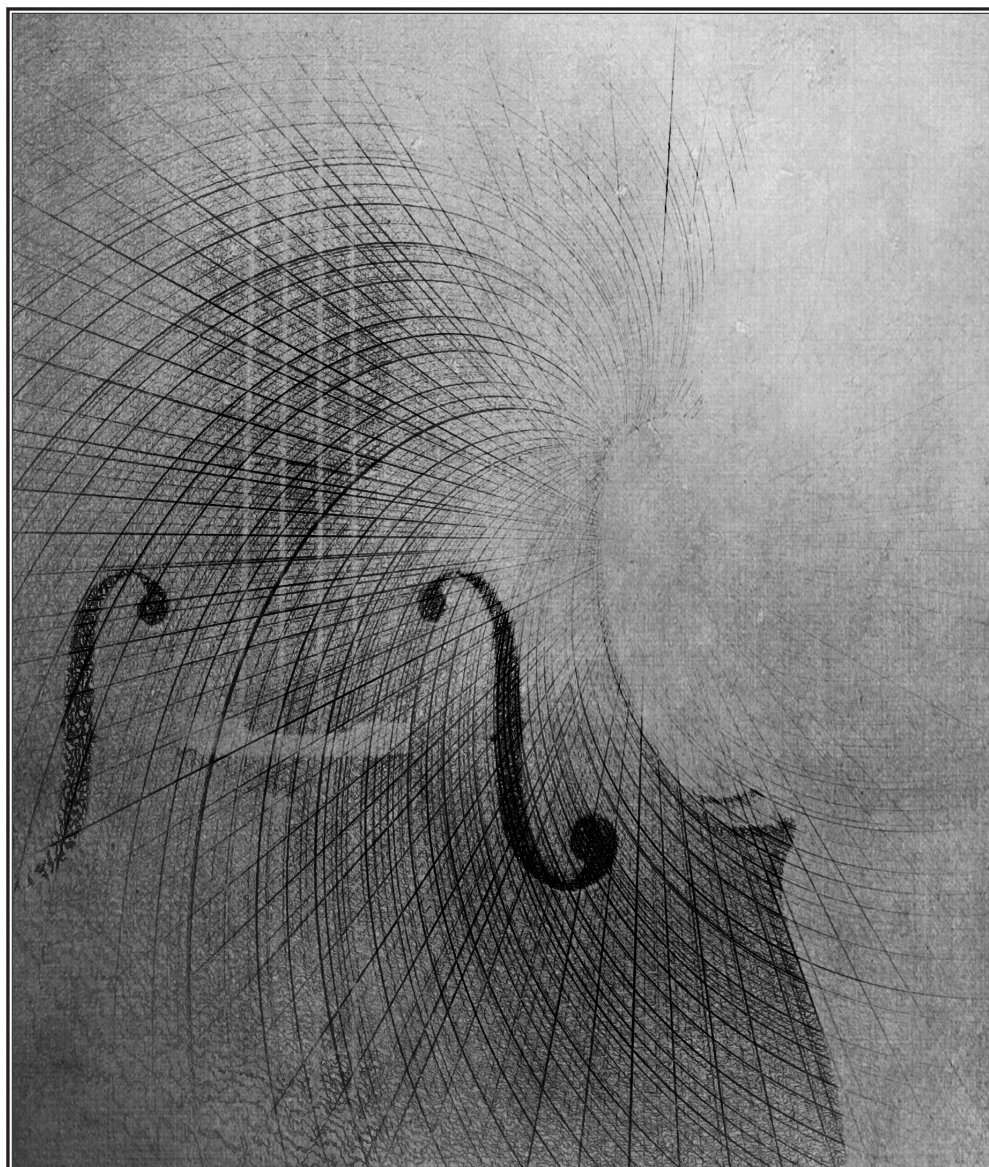


**FULL SCORE**

# The Dove

*and Other Songs of Peace*

Gwyneth Walker





# The Dove

## *and Other Songs of Peace*

Gwyneth Walker

**Duration: 15 minutes**

### Contents

1. I've Got Peace Like a River	2
2. The Dove, She Is a Pretty Bird	7
3. From the Hills I Gather Courage	12
4. Study War No More	19
5. In the Spirit of Peace (We Stand Together)	30

### Program Notes

*The Dove* is a set of five short pieces for string quartet, with the common theme of peace. The first four movements are based on traditional American folksongs and spirituals. The last movement is original.

*I've Got Peace Like a River* presents several verses, with interludes interspersed. The players start in unison with the theme. After expansion during the variations, the parts merge back to a peaceful closeness at the end.

*The Dove, She Is a Pretty Bird* is an English song (known alternatively as *The Cuckoo*) which has been adopted into the American folk repertoire. This new arrangement opens with "wings" motives in the violins. The melody is introduced in the cello, followed by the viola, while the "wings" float above. The final stanza, marked "plaintively," is presented by the upper strings in a high register. The cello, perhaps a "trembling dove," descends beneath. At the end, the dove flies away.

*From the Hills I Gather Courage* is based on the familiar American song *Peace, I Ask of Thee, O River*. A middle section, marked "flowing," combines descending (river flowing) lines in the lower strings with "feathery light" (waves) touches in the upper strings. These countermotives frame the theme, with the final lightness fading out.

The viola is the lead voice in *Study War No More*. This movement is an arrangement of the spiritual *Down by the Riverside*. The introductory free section for viola may be heard to express the lyrics "Gonna lay down my burden." The descending lines are emphatic! The other instruments join in this music, which is joyous and celebratory. Swing rhythm is featured. Near the end, the theme returns in "Grand March" style. The viola has a particularly triumphant cadenza near the end.

The last movement, *In the Spirit of Peace*, was inspired by the peace songs of the previous movements. Set in the "gentle, string-friendly" key of A major, the opening section may be heard as a quiet prayer. The music then grows in tempi and dynamics, leading to a strong and intense statement. Upward leaps of octaves are gestures of hope. The ending is once again serene.

**Gwyneth Walker (b. 1947)**

For biographical information visit:  
[www.gwynethwalker.com](http://www.gwynethwalker.com)

# The Dove

## and Other Songs of Peace

for String Orchestra

Gwyneth Walker

### 1. I've Got Peace Like a River

Very peacefully  $\text{♩} = 60$

\*I've got peace like a riv - er...

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

6

A

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

\*Lyrics from the original song are inserted to indicate their association with the musical phrase.

A version for string quartet is also available: 1.3542

11



Vln. I *mf*

Vln. II *(p)*

Vla. *(p)*

Vc. *(p)*

Cb. *(p)*

16 *poco accel.* **B** Slightly faster  $\text{♩} = 69$  *rolled pizz.*



Vln. I *p*

Vln. II *mf*

Vla. *div.*

Vc. *mf*

Cb. *mf*

*(p)*

*p*

*unis.*

*mf*

21



Vln. I *rolled pizz.*

Vln. II *rolled pizz.*

Vla.

Vc.

Cb.

26 *arco* *mf* **C**

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

31 **D**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

36 *accel. poco a poco*

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

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

*cresc. poco a poco*

**E**  
41 **Faster** ♩ = 80

Vln. I *f boldly*

Vln. II *f boldly*

Vla. *f boldly*

Vc. *f boldly*

Cb. *f boldly*

*p*

*f*

*p sub.*

*f*

*arco*

*f*

46

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p sub.* *f*

Cb. *p sub.* *f*

*arco*

51 **F**

Vln. I *p non cresc.* *(p)* *cresc. poco a poco*

Vln. II *p non cresc.* *(p)* *cresc. poco a poco*

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

Vc. *p sub. pizz.* *non cresc. div.* *unis. (p)* *cresc. poco a poco*

Cb. *p sub.* *non cresc. arco* *(p)* *cresc. poco a poco*





## 2. The Dove, She Is a Pretty Bird

Freely, slowly, as an introduction

"wings" motive

*arco*

*p*

Gently flowing ♩ = 120

**A**

Violin I

Violin II

Viola

Violoncello

Contrabass

*Soli arco*

*mf sempre*

\*"The dove, she is a pret - ty bird,

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

she sings as she flies, she brings us glad

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*div., pizz.*

*unis., arco*

*p*

*mf*

tid - ings and tells us no lies."

\*Lyrics from the original song are inserted to indicate their association with the musical phrase.

**B**  
20

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*(p)*  
*p*  
*div.*  
*p*

Detailed description: This system contains measures 20 through 26. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 20-21 show rests for all instruments. In measure 22, Violin I and II enter with a half note, marked *(p)*. The Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 23, the strings continue with half notes. In measure 24, the Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 25, the Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 26, the Viola and Violoncello play a half note, while the Contrabass has a whole rest. The Viola and Violoncello parts include a *div.* (divisi) marking in measure 25.

27

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*  
*p*  
*unis.*  
*p*

Detailed description: This system contains measures 27 through 33. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 27-28 show rests for all instruments. In measure 29, Violin I and II enter with a half note, marked *p*. The Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 30, the strings continue with half notes. In measure 31, the Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 32, the Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 33, the Viola and Violoncello play a half note, while the Contrabass has a whole rest. The Viola part includes a *unis.* (unison) marking in measure 29.

34 **C**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*rolled pizz.*  
*cresc.*  
*rolled pizz.*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*cresc.*  
*arco*  
*cresc.*  
*pizz.*  
*p*  
*rolled pizz.*  
*p*  
*rolled pizz.*  
*p*  
*rolled pizz.*  
*p*

Detailed description: This system contains measures 34 through 40. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 34-35 show rests for all instruments. In measure 36, Violin I and II enter with a half note, marked *rolled pizz.*. The Viola and Violoncello play a half note, while the Contrabass has a whole rest. In measure 37, the strings continue with half notes. In measure 38, the strings continue with half notes. In measure 39, the strings continue with half notes. In measure 40, the strings continue with half notes. The Viola and Violoncello parts include a *rolled pizz.* marking in measure 36. The Contrabass part includes a *pizz.* marking in measure 36.

40

Vln. I *(cresc.)* *arco* *mf* **D**

Vln. II *(cresc.)* *arco* *mf* *div.* *unis.*

Vla. *(cresc.)* *mf*

Vc. *(cresc.)* *mf*

Cb. *(cresc.)* *mf*

46

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

52

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Cb. *mf*

58 *accel.* **E** With motion and intensity ♩ = 132

Vln. I *f*

Vln. II *f*

Vla. *non div.*  
*mf cresc.*  
*f*

Vc. *cresc.*  
*f*

Cb. *cresc.*  
*f*

Detailed description: This system contains measures 58 through 63. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'accel.' and the dynamic is 'f'. A rehearsal mark 'E' is placed above the first measure of this system. The music is in 3/4 time with a tempo of 132 beats per minute. The Viola and Violoncello parts have 'mf cresc.' and 'cresc.' markings respectively. The Contrabass part has a 'cresc.' marking. The Violin parts have a 'f' marking. The Viola part has a 'non div.' marking. The music consists of eighth and sixteenth notes, with some slurs and accents.

64 **F**

Vln. I *(f)*

Vln. II *(f)*

Vla. *non div.*

Vc.

Cb.

Detailed description: This system contains measures 64 through 69. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. A rehearsal mark 'F' is placed above the first measure of this system. The music continues with similar rhythmic patterns. The Violin parts have a '(f)' marking. The Viola part has a 'non div.' marking. The Violoncello and Contrabass parts have no specific markings in this system. The music consists of eighth and sixteenth notes, with some slurs and accents.

70 *molto rit.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This system contains measures 70 through 75. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'molto rit.'. The dynamic is 'p'. The music consists of eighth and sixteenth notes, with some slurs and accents. The Viola part has a 'non div.' marking. The Violoncello and Contrabass parts have no specific markings in this system.

**G** Slower, plaintively ♩ = 108

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

(p)

(p)

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

div.

div.

non div.

**H**

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. to end unis.

non div.

non div.

alternate passage for Contrabass

## 3. From the Hills I Gather Courage

Moderate tempo  $\text{♩} = 88$ 

\*Peace, I ask of thee, O riv - er, peace, peace, peace. When I learn to live se -

Violin I *p* peacefully

Violin II *p* peacefully

Viola *p* peacefully

Violoncello *p* peacefully

Contrabass *p* peacefully

*pizz.* *arco*

6 rene - ly, cares will cease." A

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *pizz.* *arco* *mp*

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

\*Lyrics from the original song are inserted to indicate their association with the musical phrase.

15 *poco rit.* **B** *a tempo* (♩ = 88)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

19 *accel. poco a poco* **Flowing** ♩ = 120

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

24 **C** *feathery light*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

*feathery light*

*p*

*simile*

*simile*

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

*mf*

*mf*

*mf*

*mf*

*pizz.*

*mf*



37

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco*

41 *rit.* [E] Slower ♩ = 96

Vln. I *f with intensity*

Vln. II *f with intensity*

Vla. *unis.* *f with intensity*

Vc. *f with intensity*

Cb. *f with intensity*

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 50 through 53. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). Measures 50-51 show a sustained chord in the strings. Measures 52-53 feature a melodic line in the Violin I and II parts, with the Viola, Violoncello, and Contrabass providing harmonic support.

54 **F**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 54 through 57. A dynamic marking of **F** (forte) is present at the start of measure 54. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola, Violoncello, and Contrabass parts play a similar rhythmic pattern, with the Viola and Violoncello parts having some rests in measure 57.

58 *rit.*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 58 through 61. A *rit.* (ritardando) marking is present above measure 58. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola, Violoncello, and Contrabass parts play a similar rhythmic pattern, with the Viola and Violoncello parts having some rests in measure 61.

62 **G** Tempo I ♩ = 88 *accel. poco a poco*

Vln. I *f* *p*

Vln. II *f*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

66 *(accel.)* *Faster with more accel. (celebratory)*

Vln. I *p* *cresc. poco a poco*

Vln. II *p* *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

70 *molto rit.* **H** Tempo I ♩ = 88 *(with increasing calmness)*

Vln. I *(cresc.)* *f* *mf*

Vln. II *(cresc.)* *f* *mf*

Vla. *(cresc.)* *f* *mf*

Vc. *(cresc.)* *f* *mf*

Cb. *(cresc.)* *f* *mf*

74 *poco rit.* **Free measure** *freely, unmeasured* *Solo*

Vln. I *mp* *p* *mp* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

# 4. Study War No More

Slowly, freely  
as an introduction

Viola

*Solo*

*f*

Vla.

5

tap body of Viola emphatically

arco

tap

arco

rit.

pizz.

*p*

Joyfully ♩ = 120, swing eighths

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*mf*

*p*

*p*

Tutti, arco

**A** VERSE 1

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

pizz.

arco

pizz.

arco

pizz.

arco

*mf*

*mf*

*mf*

18 B *pizz.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*arco*

*pizz.*

*arco*

23 *arco* *v*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco* *v*

*v*

28 C REFRAIN *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

32

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*

*f*

*f*

Detailed description: This system contains measures 32 through 36. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 32 starts with a treble clef and a key signature change to B-flat. The Violin I part has a dynamic marking of *f*. The Viola, Violoncello, and Contrabass parts also have *f* markings. The music consists of various note values, including quarter and eighth notes, with some slurs and accents.

**D**

37

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*

*f*

*f*

*div., sul tasto*

Detailed description: This system contains measures 37 through 40. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat. Measure 37 starts with a dynamic marking of *f*. The Viola, Violoncello, and Contrabass parts also have *f* markings. The Viola part includes the instruction *div., sul tasto*. The music features complex rhythmic patterns with slurs and accents.

41

**E**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*unis., ord.*

Detailed description: This system contains measures 41 through 44. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat. Measure 41 starts with a dynamic marking of *f*. The Viola, Violoncello, and Contrabass parts also have *f* markings. The Viola part includes the instruction *unis., ord.*. The music features complex rhythmic patterns with slurs and accents.

46

Vln. I *lightly, tip of bow*

Vln. II *lightly, tip of bow*

Vla.

Vc. *pizz.*

Cb. *pizz.*

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

VERSE 2

F Same tempo

50

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *mf*

Vc. *pizz.*

Cb. *pizz.*

*mf* *mf* *arco* *arco* *arco*

54

Vln. I

Vln. II

Vla. *3*

Vc. *3*

Cb. *3*



58 **G**

Vln. I *pizz.* *arco*  $\vee$

Vln. II *pizz.* *arco*  $\vee$

Vla. 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *pizz.* *arco*

Cb. *pizz.* *arco*

62

Vln. I 3 3 3 3 3

Vln. II 3 3 3 3 3

Vla. 3 3 3 3 3 3

Vc.

Cb.

66 **H** REFRAIN

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

75 I

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*div., sul tasto*

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

*unis., ord.*

83 **J** INTERLUDE

Vln. I *p sub.*

Vln. II *p sub.*

Vla. *p sub.*

Vc. *p sub.*

Cb. *pizz.*  
*p sub.*

87

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*  
*arco*

Cb. *cresc. poco a poco*

91 **K**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

95

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 95, 96, and 97. The key signature is three flats (B-flat major or D-flat minor). Measure 95 features a first violin part with a melodic line of eighth notes, some beamed in pairs, and a trill on the final note. The second violin, viola, and cello parts have simpler rhythmic accompaniment. Measure 96 has a first violin part with a triplet of eighth notes. Measure 97 continues the melodic development in the first violin.

98

*rit.*

**VERSE 3**  
**L Grandly, triumphantly** ♩ = 100 (♩ = 50)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 98, 99, and 100. Measure 98 is marked 'rit.' and features a first violin part with a melodic line of eighth notes, some beamed in pairs, and a trill on the final note. The second violin, viola, and cello parts have simpler rhythmic accompaniment. Measure 99 has a first violin part with a melodic line of eighth notes, some beamed in pairs, and a trill on the final note. The second violin, viola, and cello parts have simpler rhythmic accompaniment. Measure 100 continues the melodic development in the first violin.

101

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 101, 102, and 103. Measure 101 features a first violin part with a melodic line of eighth notes, some beamed in pairs, and a trill on the final note. The second violin, viola, and cello parts have simpler rhythmic accompaniment. Measure 102 has a first violin part with a melodic line of eighth notes, some beamed in pairs, and a trill on the final note. The second violin, viola, and cello parts have simpler rhythmic accompaniment. Measure 103 continues the melodic development in the first violin.

105 M

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 105 through 108. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat). Measure 105 starts with a whole rest in the strings, followed by a half note G2 in the Cb. The melody in the violins and viola begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. Measure 106 continues the melody with quarter notes D3, E3, and F3. Measure 107 features a half note G3, followed by quarter notes A3, Bb3, and C4. Measure 108 consists of two triplet eighth notes: G3 and A3. The Cb part provides a steady bass line with quarter notes G2, F2, E2, and D2.

109

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 109 through 112. The key signature remains one flat. Measure 109 begins with a half note G2 in the Cb. The violin and viola parts play a melodic line with quarter notes G2, A2, Bb2, and C3, followed by a half note D3. Measure 110 continues with quarter notes E3, F3, and G3, followed by a half note A3. Measure 111 features a half note Bb3, followed by quarter notes C4, Bb3, and A3. Measure 112 consists of a half note G3. The Cb part continues with quarter notes G2, F2, E2, and D2.

**Suddenly quickly** ♩ = 132  
*even eighths (no swing)*

113 N REFRAIN

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This system contains measures 113 through 116, marked as the start of a 'REFRAIN'. The tempo is 'Suddenly quickly' at 132 beats per minute, with a note value of a quarter note. The key signature is one flat. Measure 113 starts with a half note G2 in the Cb. The violin and viola parts play a melodic line with quarter notes G2, A2, Bb2, and C3, followed by a half note D3. Measure 114 continues with quarter notes E3, F3, and G3, followed by a half note A3. Measure 115 features a half note Bb3, followed by quarter notes C4, Bb3, and A3. Measure 116 consists of a half note G3. The Cb part continues with quarter notes G2, F2, E2, and D2.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

*rit.* *freely, as a cadenza*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Solo*

*gli altri*

**Tempo I** ♩ = 120  
(even eighths)

125 *rit.*

Vln. I *p cresc. to end*

Vln. II *p cresc. to end*

Vla. *Tutti p cresc. to end*

Vc. *p cresc. to end*

Cb. *p cresc. to end*

128

Vln. I *(cresc.) ff*

Vln. II *(cresc.) ff*

Vla. *(cresc.) ff*

Vc. *(cresc.) gliss. ff \**

Cb. *(cresc.) gliss. ff \**

\*As an optional flourish, the Celli and Basses may twirl their instruments after the conclusion of the final chord.

## 5. In the Spirit of Peace (We Stand Together)

Serenely ♩ = 72

*p* gently

*poco rit.*

Violin I

Violin II

Viola

Violoncello

Contrabass

**A** *a tempo* (♩ = 72)

5 "In the spir - it of peace we stand to - geth - - - er."

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Vln. I

Vln. II

Vla.

Vc.

Cb.



12 *poco rit.* **B** *a tempo* (♩ = 72)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

[mm. 15-16 may be omitted at the discretion of the conductor]

16

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pizz.*  
*pizz.*  
*pizz.*

19

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*arco*  
*arco*  
*arco*  
*arco*  
*arco*

*on the string*  
*on the string*  
*on the string*  
*on the string*  
*on the string*

22 *molto rit.* **C** **Faster** ♩ = 108, with motion

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *pizz.*

26 *rapidly, blurred*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

29 *rapidly, blurred*

Vln. I *mp*

Vln. II *mp*

Vla. *mp sub.*

Vc. *mp sub.*

Cb. *mp sub.*

32

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mp*

Detailed description: This system covers measures 32, 33, and 34. Measure 32 features a wavy line in the first violin part. Measure 33 includes a 'V' marking above the second violin part and a 'mp' dynamic marking. Measure 34 has an 'mf' dynamic marking. The first violin part has a wavy line in measure 32 and a single note in measure 34. The second violin part has a wavy line in measure 34. The viola part has a 'V' marking above it in measure 33. The cello and double bass parts play a consistent triplet pattern throughout.

35 D

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*arco*

Detailed description: This system covers measures 35, 36, and 37. Measure 35 has a 'D' in a box above the first violin staff. Measure 36 has an 'mf' dynamic marking above the second violin part and an 'arco' marking above the double bass part. Measure 37 has an 'mf' dynamic marking above the first violin part. The first violin part has a wavy line in measure 36. The second violin part has a wavy line in measure 36. The viola part has a wavy line in measure 36. The cello and double bass parts play a consistent triplet pattern throughout.

38

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Detailed description: This system covers measures 38, 39, and 40. Measure 38 has an 'mf' dynamic marking above the first violin part. Measure 39 has 'mf' dynamic markings above the first violin, second violin, viola, and cello parts. Measure 40 has 'mf' dynamic markings above the first violin, second violin, viola, and cello parts. The first violin part has a wavy line in measure 38. The second violin part has a wavy line in measure 38. The viola part has a wavy line in measure 38. The cello and double bass parts play a consistent triplet pattern throughout.

**E** With intensity (♩ = 108)

41

Vln. I

Vln. II

Vla.

Vc.

alternate passage for Contrabass

Cb.

*f*

*f*

*f*

*f*

*f*

[mm. 43-52 may be omitted at the discretion of the conductor]

*rit. poco a poco*

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(rit.)*

48 (8<sup>va</sup>)

Tempo I ♩ = 72

*loco*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

53 **F** Very serenely

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

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

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Vln. I *rit. to end* *dim. to end*

Vln. II *dim. to end*

Vla. *dim. to end*

Vc. *dim. to end* *div.*

Cb. *dim. to end*





**GalaxyMusic**  
CORPORATION  
*A division of ECS Publishing Group*