

# A PRAYER IN SPRING

By

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Aaron Travers, Director of Thesis



**Erik Q Ransom**

# **A Prayer In Spring**

**I. The Pasture**

**II. October**

For Baritone and Chamber Orchestra

Full Score

2012-13

“A Prayer in Spring”, composed for chamber orchestra and baritone soloist, was composed in 2013 and utilizes texts by Pulitzer Prize winning poet Robert Frost (1874-1963). Regarded as a quintessential “American” poet, Frost’s poetry often depicts rural or pastoral scenes often set in early 20<sup>th</sup> century New England. “A Prayer in Spring”, which takes its name from the poem of the same name, on the surface level depicts scenes of the changing seasons though simultaneously also imparts the deeper theme concerning the passage of time and life itself. In setting the music, I endeavored to match the “American-ness” of Frost’s texts through various musical cues and gestures that recall some aspects of earlier compositions by American composers Aaron Copland and Charles Ives. The music initially opens with a triumphant peal of bells followed by a heroic trumpet solo fanfare. This eventually gives way to a short brass chorale based upon the hymn tune “America”, composed by William Billings(1746- 1800) and included in his *The New-England Psalm-Singer*, published in 1770. In fact, most of the musical material found within “A Prayer in Spring” is based upon this hymn tune. As the brass chorale fades into the distance, we then begin the music for “The Pasture”, in which a pastoral setting is characterized by fluttering woodwind and lush string figures. After a brief return of the brass chorale, the music begins to wind down with a return of the hymn tune in the woodwind section. This in turn segues into “October”, at which point the music suddenly becomes fast-paced with wind figures depicting leaves carried on blustery autumn winds. The gusty winds eventually begin to decelerate as the singer implores the days to slow. At the conclusion, the winds have finally diminished as the singer observes that leaves are “...already burnt with frost...”, thus signifying the onset of winter and the loss of youth.

### **The Pasture**

I'm going out to clean the pasture spring;  
I'll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I shan't be gone long. -- You come too.

I'm going out to fetch the little calf  
That's standing by the mother. It's so young,  
It totters when she licks it with her tongue.  
I shan't be gone long. -- You come too.

### **October**

O hushed October morning mild,  
Thy leaves have ripened to the fall;  
To-morrow's wind, if it be wild,  
Should waste them all.  
The crows above the forest call;  
To-morrow they may form and go.  
O hushed October morning mild,  
Begin the hours of this day slow,  
Make the day seem to us less brief.  
Hearts not averse to being beguiled,  
Beguile us in the way you know;  
Release one leaf at break of day;  
At noon release another leaf;  
One from our trees, one far away;  
Retard the sun with gentle mist;  
Enchant the land with amethyst.  
Slow, slow!  
For the grapes' sake, if they were all,  
Whose leaves already are burnt with frost,  
Whose clustered fruit must else be lost-  
For the grapes' sake along the wall.

## Instrumentation

Score is in C with standard octave transpositions (i.e., contrabassoon and contrabass sounding one octave lower, piccolo and harp harmonics sounding one octave higher, glockenspiel and crotales sounding two octaves higher, etc.)

Flute (doubling Piccolo and Alto Flute)  
Oboe (doubling English Horn)  
Clarinet in Bb (doubling Bass Clarinet)  
Bassoon (doubling Contrabassoon)

Horn in F  
Trumpet in C  
Trombone  
Tuba

Percussion (2 players):

Vibraphone (no motor), Crotales, Glockenspiel, Chimes, Two Suspended Triangles (high and low),  
Three Suspended Cymbals (small, medium, large), Tam-Tam (medium)

Piano (doubling Celesta)  
Harp

Baritone solo

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

*duration: ca. 10-11 minutes*





# A Prayer in Spring

## The Pasture

Score in C

Text: Robert Frost

Erik Q. Ransom  
(2013)

**Bright and majestic**  $\text{♩} = \text{ca } 76$  **poco rit.**  $\text{♩} = \text{ca } 72$  **5/4**

Flute (Picc/Alt Fl)

Oboe (Eng Hrn)

Clarinet in B $\flat$  (Bss Cl)

Bassoon (Contra)

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Piano (Celesta)

Harp

Baritone

**Brilliant and majestic**  $\text{♩} = \text{ca } 76$  **poco rit.**  $\text{♩} = \text{ca } 72$  **5/4**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Tempo I

♩ = 76

Fl. **5/4** (3+2) **3/4** **4/4** **3/4** **4/4** **3/4**

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 (Vibes)

Perc. 2

Pno.

Hp.

Bar.

Tempo I

♩ = 76

Vln. 1 **5/4** (3+2) **3/4** non vib. **4/4** **3/4** gradually add vib. **4/4** **3/4**

Vln. 2 non vib. **4/4** **3/4** gradually add vib. **4/4** **3/4**

Vla.

Vc.

Cb.

Tempo I

poco rit. ♩ = 72

♩ = 76

16 **3/4**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 (Vibes)

Perc. 2 CHIMES w/rawhide

CROTALES w/brass

Pno.

Hp.

Bar.

Tempo I

poco rit. ♩ = 72

♩ = 76

**3/4**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

vib. norm.

vib. norm.

4/4

23

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

*mute*

*mp*

*mf*

*mp*

*p*

*ppp*

*cup mute*

*mp*

*mute*

*mp*

*p*

*ppp*

*ppp*

Perc. 1 (Vibes)

Perc. 2 (Crot)

*f*

*f*

*mf*

*mf*

Pno.

*f*

*mf*

Hp.

*f*

*mf*

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ppp*

*pp*

*p*

*ppp*

*p*

*ppp*

*p*

4/4

32 **4/4** **2/4** **4/4** **5/4**

Fl.

Ob.

Cl.

Bsn.

Hn. (mtd) *p* *pp* *pp* cup mute *ppp*

C Tpt. *mp* *p* *pp* *ppp*

Tbn. (mtd) *p* *p* *pp* *ppp*

Tba. (mtd) *p* *pp*

Perc. 1 (Vibes) *mp* *p* w/soft cord *pp* 3

Perc. 2 (Crot) *mp*

Pno. *mp* 3

Hp. *p*

Bar. *mp* espress. I'm go - ing

Vln. 1 **4/4** *mp* *p* *mf p* *mp* *p* **2/4** **4/4** **5/4** *pp* 3 3

Vln. 2 *mp* *p* *mf p* *mp* *p* *pp* 3 3

Vla. *mp* *p* *mf p* *mp* *p* *pp* 3 3

Vc. *mp* *p* *mf p* *mp* *p* *pp* 3 3

Cb. pizz. *mp* *p* *cresc.* *mf* *mp* *p*

41 **5**<sub>4</sub> (2+3) **3**<sub>4</sub> **4**<sub>4</sub> **2**<sub>4</sub> **4**<sub>4</sub> **5**<sub>4</sub>

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mp* *mf*

Hn.

C Tpt.

Tbn.

Tba.

(Vibes)

Perc. 1 *mp* *p* *pp*

Perc. 2 **GLOCK** w/plastic *mp*

Pno. *mp* 5

Hp. *mf*

Bar. *mf*  
 out to clean the pas - ture spring:

Vln. 1 *mp* *p* *mp* *p* *pp* *p*

Vln. 2 *mp* *p* *mp* *p* *pp* *p*

Vla. *mp* *p* *mp* *p* *pp* *p*

Vc. *mp* *p* *mp* *p* *pp* *p*

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

46 **5/4** (2+3) **4/4** **2/4** **4/4** **5/4** (2+3) **3/4** **4/4**

Fl. *pp* *p*

Ob. *mp* *mf* *mp* *pp* *pp* *p*

Cl. *mp* *mf* *p* *pp* *p*

Bsn. *p* *pp* *p*

Hn.

C Tpt.

Tbn.

Tba.

(Vibes)

Perc. 1 *p* *pp* *p* *pp*

Perc. 2 (Glock) *mf*

Pno. *mf*

Hp. *mp* *pp* *p*

Bar. *pp* *mp*

I'll on - ly stop - to rake the leaves a -

Vln. 1 *mp* *p* *pp* *mp* *p* *pp*

Vln. 2 *mp* *p* *pp* *mp* *p* *pp*

Vla. *mp* *p* *pp* *mp* *p* *pp*

Vc. *mp* *p* *pp* *mp* *p* *pp*

Cb. (pizz) *p* *pp*

53

Fl. *mp* *pp* *pp* *mp dolce*

Ob. *mp* *pp* *pp* *p* *pp*<sup>3</sup> <sup>5</sup>

Cl. *mp* *pp* *pp* *mp*<sup>5</sup> <sup>3</sup>

Bsn. *mp* *pp* *pp* *p*

Hn. *p* *mp* *pp*

C Tpt.

Tbn. *p* *mp* *pp*

Tba.

Perc. 1 (Vibes)

Perc. 2 (Glock) *p* *pp* *p* *pp* TRIANGLES (high and low) *p*

Pno. *p*<sup>5</sup>

Hp. *mp* *pp* *p*

Bar. way \_\_\_\_\_ And\_ wait to

Vln. 1 *pp*<sup>3</sup> *p*<sup>3</sup> *mp*<sup>3</sup> *p*<sup>3</sup> *pp*

Vln. 2 *pp*<sup>3</sup> *p*<sup>3</sup> *mp*<sup>3</sup> *p*<sup>3</sup> *pp* *ppp*

Vla. *pp*<sup>3</sup> *p*<sup>3</sup> *mp*<sup>3</sup> *p*<sup>3</sup> *pp* *ppp*

Vc. *pp*<sup>3</sup> *p*<sup>3</sup> *mp*<sup>3</sup> *p*<sup>3</sup> *pp* *ppp*

Cb. (pizz.) *p*

4/4 5/4(2+3) 4/4 3/4 4/4



58

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Trgs)

Pno.

Hp.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

watch the wa - ter clear I may; I shant be gone.

*mp dolce* *pp* *mp* *p* *mp* *p* *pp*

rit. . . . . ♩ = ca 70

Tempo I  
♩ = 76

62

Fl. *pp*

Ob. *mp* *p* *pp*

Cl. *pp* *mp* *p* *pp*

Bsn. *pp*

2/4 4/4 3/4 4/4 3/4

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 (Vibes) *p* *mp*

Perc. 2 (Trgs) *p*

w/med cord

GLOCK w/plastic

MED SUSP CYMB w/yarn

Pno. *p*

Hp. *p*

Bar. *p* *mp* *mf*

long

you come too.

rit. . . . . ♩ = ca 70

Tempo I  
♩ = 76

Vln. 1 *mp* *p* *f* *mp* *f* *mp*

Vln. 2 *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp* *f* *mp*

Cb. *p* *f*

pizz.

2/4 4/4 3/4 4/4 3/4

69

Fl. *f* *p* *f* *p*

Ob. *f* *mp* *f* *mp*

Cl. *f* *p* *f* *p*

Bsn. *f* *mp* *f* *mp*

Hn. mute *distant mp* *pp* *mp*

C Tpt. str mute *distant mp* *pp* *mp*

Tbn. str mute *distant mp* *pp* *mp*

Tba. mute *distant mp* *pp* *mp*

Perc. 1 (Med susp cymb) *mp* *mp*

Perc. 2 *f* *f*

Pno. *f* *f*

Hp. *f* *f*

Bar. *f* *mp* *mf* *mp* *mf*

I'm go - ing out to fetch the lit - tle calf that's

Vln. 1 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. 2 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Cb. *mf*

4/4 3/8 4/4 3/4 2/4

76

Fl.  $\frac{2}{4}$   $\frac{5}{4}^{(3+2)}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

mf p pp p pp<sup>3</sup> 5

Ob.  $\frac{3}{4}$  mf mp pp mp dolce

Cl.  $\frac{3}{4}$  mf mp pp mp<sup>5</sup> 3

Bsn. mf mp pp p

(mtd)

Hn. pp p ppp

C Tpt. (mtd) pp p ppp

Tbn. (mtd) pp p ppp

Tba. (mtd) pp p ppp

(Med susp cymb)

Perc. 1 mp

(Crot)

Perc. 2 mf 3 p

GLOCK w/plastic

Pno. mf 5

Hp. mf p<sup>3</sup>

Bar. stand-ing by the moth-er. It's so

Vln. 1  $\frac{2}{4}$   $\frac{5}{4}^{(3+2)}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

f<sup>3</sup> mp p dolce

Vln. 2 f<sup>3</sup> mp pp

Vla. f<sup>3</sup> mp pp

Vc. f<sup>3</sup> mp pp

(pizz)

Cb. 3 p

81

Fl. *mp* *pp* *mp* *pp*

Ob.

Cl. *pp* *mp* *pp* *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (Glock)

Pno.

Hp.

Bar. young; It tot - ters when she licks it with her tongue. I shant be gone

Vln. 1 *mp* *p* *mp* *p*

Vln. 2

Vla.

Vc.

Cb.

85

Fl. *mp* *p* *pp*

Ob. *pp*

Cl. *pp* *mp* *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 **VIBES** w/med cord *p* *mp*

(Glock)

Perc. 2 *p* *pp*

Pno. *p* *mp*

Hp. *p* *pp*

Bar. *p* *p* *mp* (falsetto opt.)  
long \_\_\_\_\_ you come too.

Vln. 1 *mp* *p*

Vln. 2

Vla.

Vc. *p* *mp* mute

Cb. *p* (pizz)

rit. . . . .  $\text{♩} = 70$

2/4 4/4 3/4 2/4 4/4



99

Fl. *p mp mf p mp*

Ob. *p mp mf p mp*

Cl. *p mp mf p mp*

Bsn. *p mp mf p*

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 (Vibes) *mp mp*

Perc. 2 *p*

Pno. *mp*

Hp. *mp*

Bar.

Vln. 1

Vln. 2 *mp pp* sul pont.

Vla.

Vc.

Cb.

4/4 5/8 3/4 5/4<sup>(3+2)</sup> 3/4 4/4

4/4 5/8 3/4 5/4<sup>(3+2)</sup> 3/4 4/4



105

Fl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\text{♩} = \text{ca } 132$

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 **MED SUSP CYMB** fast scrape with trg beater from bell to edge  $p$  **SMALL SUSP CYMB** w/wire brushes fast stroke around edge  $mp$

Perc. 2 **GLOCK**  $mp$   $mp$

Pno.  $mp$   $8^{va}$  5

Hp.  $mp$  5

Bar.

Vln. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\text{♩} = \text{ca } 132$

Vln. 2 (S.P.)  $mp$   $p$   $mp$   $pp$  (S.P.)  $pp$   $p$   $mp$   $p$

Vla.

Vc.

Cb.

attacca

October

110  $\frac{4}{4}$

Fl.  $mp$   $mp$

Ob.  $mp$   $mp$

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 **SMALL SUSP CYMB** w/yarn on dome  $p$  **VIBES** w/med yarn  $p$

Perc. 2

Pno.  $p$   $p$   $p$   $p$

Hp.  $p$

Bar.

Vln. 1

Vln. 2  $ppp$  ord.  $mp$  pizz.  $p$   $p$  arco sul pont.  $mp$

Vla.  $mp$  pizz.  $p$

Vc.

Cb.

116

Fl. *mp* 3

Ob. *mp* 3

Cl. *mp* 3

Bsn. *mp* 3

Hn. cup mute

Tpt. *p mp p mp p fp f mf* 3 5

Tbn.

Tba.

Perc. 1 (Vibes) *p* **SMALL SUSP CYMB** w/trg beater on dome *p* **VIBES** *p*

Perc. 2 **CHIMES** w/acrylic *p mp f mf*

Pno. *p* *p* 3 *mf* tr 3

Hp. *p*

Bar.

Vln. 1 (tr)

Vln. 2 *p* pizz. arco *mp* sul pont. *mp*

Vla. arco *mp* pizz. *mp* *mp*

Vc.

Cb.

121

Fl. *mp* 5 3 *cresc.* 3 6 *tr*  $\phi$   $\epsilon$

Ob. *mp* *cresc.* 5 5

Cl. *mp* *cresc.*

Bsn. *mp* 3 3 *cresc.* 3 3 *mp* 3

Hn.

Tpt. (mtd) 3 3 *f* 3 *mp* 3

Tbn.

Tba.

Perc. 1 (Vibes) *p* MED SUSP CYMB w/yam *pp* *mp*

Perc. 2 (Chimes) 3 *mf* 3

Pno. 3 3 *tr*  $\phi$   $\epsilon$

Hp. *p* *mp* *p*

Bar.

Vln. 1 *pp* arco

Vln. 2 *mf* pizz. *pp* arco

Vla. (pizz) *mp* *mf* *pp* arco

Vc. *pp*

Cb. *mf*

3/4

125

Fl. **3/4** **4/4** **3/4** **4/4**

Ob.

Cl. *mp* *mp* *mf*

Bsn. *mp* *mf*

Hn.

Tpt. (mtd) *p* *pp* *mp*

Tbn.

Tba.

Perc. 1 **VIBES**  
w/med yarn *p*

Perc. 2 (Chimes) *mp*

Pno. *p* *p* *mp*

Hp. *p* *p* *mp*

Bar. *mp* *mf* *p*

O hushed Oc - to - ber\_ morn - ing mild,

Vln. 1 **3/4** **4/4** **3/4** (ord) **4/4** sul pont. *mp*

Vln. 2 (ord) sul pont. *mp*

Vla. (ord) sul pont. *mp*

Vc. (ord) sul pont. *mp*

Cb.

131

Fl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob. *mp* *mp* *mp* *mp*

Cl. *mp* *mp* *mp* *mf*

Bsn. *mp*

Hn.

Tpt. (mtd) *mf* *mp* *p* *mp*

Tbn.

Tba.

Perc. 1 (Vibes) *p*

Perc. 2 (Chimes) *mp*

Pno.

Hp. *p* *mp*

Bar. *mp* *mf*

Thy leaves have rip-end to the fall;

Vln. 1  $\frac{4}{4}$   $\frac{3}{4}$  ord.  $\frac{4}{4}$  *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb.

136

Fl. *mf* 6 *mp* *p* *mp*

Ob. *mf* 5 *mp* *p* *mp*

Cl. *mf* *mp*

Bsn. *mf* 3 *mp*

Hn.

Tpt. (mtd) *mf* 3 *mp* *ppp*

Tbn.

Tba.

Perc. 1 **SMALL SUSP CYMB** w/yarn *mp* **MED SUSP CYMB** **VIBES** w/med yarn *p*

Perc. 2 (Chimes) *mf* 3 *mp*

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

Hp. *mf* *mp* *p*

Bar. *p* *mp* *f* 5

To - mor - row's wind if it be wild,

Vln. 1 *mp* sul pont. *pp* ord.

Vln. 2 *mp* sul pont. *pp* ord.

Vla. *mp* sul pont. *pp* ord.

Vc. *mp* sul pont. *pp* ord.

Cb.

4/4 3/4 4/4 3/4

141

Fl. *mp* 5 *mf* 6 *mp* 3

Ob. *mp* *mf* 5 *p*

Cl. *mp* *mf* *p* *mp* *p*

Bsn. *mp* 3 *mp* 3 *mp* 3 *mp* 3 *mp* 3

Hn. (mtd)

Tpt. *mp* < *mf* 3

Tbn. *mfmp* st. mute

Tba.

Perc. 1 (Vibes) *p* *mp* *mf* *mp* *p*

Perc. 2 (Chimes) *mf*

Pno. *p* 3 *mf* *p* 3 *p*

Hp. *mp* *mf* *p*

Bar. *p* *mp* 4 *pp*

should waste them all.

Vln. 1 *mp* 5 (2+3) sul pont. 4 ord. *p* 5 (3+2) 3 4

Vln. 2 sul pont. *mp* ord. *p*

Vla. sul pont. *mp* ord. *p*

Vc. sul pont. *mp* ord. *p*

Cb. *mf* pizz.



145

Fl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  To Picc.  $\frac{4}{4}$   $\frac{3}{4}$

Ob.

Cl. *mp* *mf* *p*

Bsn. *p*

Hn.

Tpt. *pp* *p* *mp* *mf* *mp* *pp*

Tbn. *pp* *mf* *mp* *pp*

Tba.

Perc. 1 (Vibes) *p* MED SUSP CYM w/yarn *pp* *mp*

Perc. 2 (Chimes) *mp*

Pno. *p* *mp* *mf*

Hp. *p* *mp* *mf*

Bar. *mp*  
The crows a -

Vln. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *mp*

Vln. 2 *p* sul tasto

Vla. *p* sul tasto

Vc. *pizz.* *mp*

Cb. *mf*

151 **3/4** **4/4** **3/4** **4/4**

Fl. *mf* *mf* *mp* *mf* *mp* *mf*

Ob. *mf* *mf* *mp* *mf* *mp* *mf*

Cl. *mf* *mf* *mp* *mf* *mp* *mf*

Bsn.

Hn. (mtd) *mp* *mp* *mp* *mp* *mp* *mp* *mute*

Tpt. *mp* *mp* *mp* *mp* *mp* *mp*

Tbn.

Tba.

Perc. 1 VIBES w/med yarn *p* *mp*

Perc. 2 GLOCK w/brass *p* *mp*

Pno. *p* *mp* *To Cel.*

Hp. *p*

Bar. *mf*  
 bove the for - est call: \_\_\_\_\_ To - mor - row they may \_\_\_\_\_ come and go. \_\_\_\_\_

Vln. 1 *p* *mp* *p* *mp*

Vln. 2

Vla. *pizz* *tr*

Vc.

Cb.

**3/4** **4/4** **3/4** **4/4**

156 **4/4**

Fl. Piccolo *mp* 3

Ob. *f* *p*

Cl. *f* *p* *mp*

Bsn.

Hn. (mtd) *mf* *p*

Tpt. (mtd) *mf* *pp*

Tbn.

Tba.

Perc. 1 (Vibes) *f* *p* *p*  
 TRIANGLE (low) SMALL SUSP CYMB w/trg beater on dome

Perc. 2 (Glock) *f*

Cel. Celesta *p* 3 3

Hp. *f* *p*

Bar. *p*

Vln. 1 *mf* *p*

Vln. 2 ord. *mf* *mp* 3 *p* pizz.

Vla. ord. *mf*

Vc. (pizz) *mf*

Cb.

161

Picc. *mp* *5* *cresc.* *mf* *6* *tr* *(p)*

Ob. *mp* *3* *cresc.* *mf*

Cl. *mp* *cresc.* *mf* *5*

Bsn.

Hn.

Tpt. (mtd) *p* *mp* *p* *mf* *3* *3* *f* *3*

Tbn.

Tba.

Perc. 1 **MED SUSP CYMB** fast stroke from dome to edge with mallet handle *mp* **SMALL SUSP CYMB** w/yarn on dome *mp* **TRIANGLE** *pp* *mp* **SMALL SUSP CYMB** w/yarn

Perc. 2 **CHIMES** w/acrylic *mp* *mf* *f* *3* *3*

Cel. *mp* *tr* *(p)* *mf* *tr* *(p)*

Hp. *p* *mp* *mf*

Bar.

Vln. 1 *arco* *pp* *tr* *(p)*

Vln. 2 *mp* *3* *3* *3* *3* *pp*

Vla. *pp* *arco*

Vc. *pp*

Cb.

165 **3/4** **5/4**

Picc. *mp* *mp*

Ob. *mp > p*

Cl. *mp* *3*

Bsn. *p dolce* *<* *>* *pp*

Hn. (mtd)

Tpt. (mtd) *mp* *3* *p* *pp*

Tbn.

Tba.

Perc. 1 **VIBES**  
w/med yarn *p*

Perc. 2 (Chimes) *mp* *3*

Cel. *p* *3*

Hp. *p* *mp*

Bar. *mp* *mf* *5*  
O hushed Oc - to - ber morn - ing mild,

**3/4** **5/4**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

171  $\frac{5}{4}$  (3+2)  $\frac{3}{4}$   $\frac{5}{4}$

Picc. *mf* 5 *mf* 5 *mp* 3 *mp* 3

Ob. *mp* 3 *mf* 3 *p* 4

Cl. *mf* 5 *mp* 5

Bsn. *mf* 3 *mp* *p* *pp*

Hn. (mtd) *mf* 3 *pp* *p* *mp*

Tpt. (mtd) *p* 3 *pp* 4

Tbn.

Tba.

(Vibes)

Perc. 1 *mf* *p*

Perc. 2 **GLOCK** w/brass *mp* *p*

Cel. *mp* 5 *mf* 5 *mp* *p* 3

Hp. *mp* 3 4

Bar. *p* *mp* *mf* 4

Be - gin the hours of this day slow.

Vln. 1  $\frac{5}{4}$  (3+2) *mf*  $\frac{3}{4}$  ord. *pp*  $\frac{5}{4}$

Vln. 2 sul pont. *mf* ord. *pp*

Vla. sul pont. *mf* ord. *pp*

Vc. sul pont. *mf* ord. *pp*

Cb.

176

Picc.  $\frac{5}{4}$  (2+3) *mf* 5  $\frac{3}{4}$  *mp*  $\frac{5}{4}$  (3+2) *p* 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

Ob. *mp* 3 *mf* *mp* *mp* *mf*

Cl. *mf* 5 *mp* *mp* 3

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

Hn. (mtd) *mf* 3 *p* *pp* *mp*

Tpt. (mtd) *mp* *pp* *p*

Tbn.

Tba.

Perc. 1 (Vibes)

Perc. 2 (Glock) *mp*

Cel. *mf* 5 *mp* *p* 3

Hp. *mp* *mf* *mp* *mf*

Bar. *pp* *mp* *f* 3

Make the day seem to us less brief.

Vln. 1  $\frac{5}{4}$  (2+3) sul pont.  $\frac{3}{4}$  ord. *pp*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

Vln. 2 sul pont. ord. *pp*

Vla. sul pont. ord. *pp*

Vc. sul pont. *mf* ord. *pp*

Cb.

181

Picc.  $\frac{5}{4}$  (3+2) *mf* 5 5  $\frac{4}{4}$  *mp*  $\frac{5}{4}$  (3+2) 3  $\frac{3}{4}$

Ob. *f* 3 *mp*

Cl. *mf* 5 5 *mp* 3

Bsn. *mf* 3 *mp*

Hn. (mtd) *mf* 3 *mp* *p*

Tpt. (mtd) *mf* 3 4 3 *mp* *p* 3 *p*

Tbn. *mf* *mp* *pp* *mf-mp*

Tba. mute *mf* *mp* *pp* *mf-mp*

Perc. 1 (Vibes) *p*

Perc. 2 (Glock) *mp* *p*

Cel. *mf* 5 5 *p* 3

Hp. 3 *mf* 3 *mp* *p*

Bar. *p*

Vln. 1  $\frac{5}{4}$  (3+2) *mf* sul pont.  $\frac{4}{4}$  ord. *p*  $\frac{5}{4}$  (3+2)  $\frac{3}{4}$

Vln. 2 sul pont. *mf* ord. *p*

Vla. sul pont. *mf* ord. *p*

Vc. sul pont. *mf* ord. *p*

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

Cb. *mf*



185 To Fl.

Picc.  $\frac{4}{4}$   $\frac{3}{4}$  Flute  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.

Cl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Bsn.

Hn. (mtd)

Tpt. (mtd)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tbn.

Tba.

Perc. 1 SMALL SUSP CYMB w/yarn  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  VIBES w/med yarn GLOCK w/brass

Perc. 2

Pno. Piano  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hp.

Bar.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 2 sul tasto  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vla. sul tasto  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc. pizz.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cb. (pizz)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hearts not a - verse to be - ing be - guiled,

191

Fl. *mp* *mf* *mp* *mf* *mp* *mf*

Ob. *mf* *f*

Cl. *mp* *mf* *mp* *mf* *f*

Bsn.

Hn. (mtd) *mf*

Tpt. (mtd) *mf*

Tbn.

Tba.

Perc. 1 (Vibes) *p* *mp*

Perc. 2 (Glock) *p* *mp*

Pno. *mp*

Hp. *mp*

Bar. — Be - guile us in the way you know.

Vln. 1 *mp* *p* *mf* *p* *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. (pizz) *mp*

Cb.

4/4 3/4 4/4 3/4

3 3 5 6 3

ord.

ord.

197

Fl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  (2+3)  $\frac{4}{4}$   $\frac{5}{4}$

Ob.

Cl.

Bsn.

Hn. (mtd)

Tpt. (mtd)

Tbn.

Tba.

Perc. 1 (Vibes)

Perc. 2 (Glock)

Pno.

Hp.

Bar.

Vln. 1

Vln. 2

Vla.

Vc. arco

Cb.

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

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

*tr* *tr*

hrm mute w/stem extended

SMALL SUSP CYMB w/yarn

CROTALES w/brass

Re-lease one

202

Fl. *pp* *mf* *p*

Ob. *pp* *mf* *p*

Cl. *pp* *mf* *p*

Bsn.

Hn.

Tpt. (mtd) *pp* *mf* *p*

Tbn.

Tba.

Perc. 1 **VIBES** w/med yarn *mf* **SMALL SUSP CYMB** on dome *mp* **VIBES** *mf*

Perc. 2 (Crot) *mf*

Pno. *p* *mf* *mf*

Hp. *mf* *mp* *mf*

Bar. leaf at break of day; At noon re - lease an-oth-er leaf;

Vln. 1 *ppp* *mp* *pp* *mp* *ppp* *mp* *ppp*

Vln. 2 *ppp* *mf p* *ppp*

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

Vc. *mf p* *ppp* *mp* *pp*

Cb.

5/4 (3+2) 3/4 4/4 3/4 4/4 2/4 3/4

208

Fl. *pp* *mf* *pp* *mf*

Ob. *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp*

Bsn.

Hn. (mtd) *p* *mf* *p* *mf*

Tpt. (mtd) *pp* *pp*

Tbn.

Tba.

Perc. 1 (Vibes) *mp* *mf*

Perc. 2 (Crot) *mf* *mf*

Pno. *p* *mf* *p*

Hp. *mf* *mp* *mf*

Bar. *f*

One from our trees, one far a - way.

Vln. 1 *mf* *ppp* *mp* *pp*

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mp* *ppp*

Cb.

molto rit. . . . . ♩ = ca 88

214

Fl. *mp* *p* *ppp*

Ob. *mp* *mp* *ppp*

Cl. *mp* *mp* *ppp*

Bsn. *mp* *ppp*

3/4 4/4 3/4 4/4

Hn. (mtd) *p* *ppp*

Tpt. (mtd) *mp* *p* *ppp*

Tbn. *p* *ppp*

Tba. *p* *ppp*

cup mute

mute

Perc. 1 (Vibes) *mp* *pp* *ppp* *p*

Perc. 2 (Crot) *mp* *p* *pp* *p*

GLOCK w/plastic

CHIMES w/rawhide

MED SUSP CYMB w/yam

VIBES

Pno. *mp* *ppp* *p*

Hp. *mp* *ppp* *p*

Bar. *mp*

Re-tard the sun. . . . .

molto rit. . . . . ♩ = ca 88

Vln. 1 *mp* *p* *pp* *ppp*

Vln. 2 *mp* *p* *pp* *ppp*

Vla. *mp* *p* *pp* *ppp*

Vc. *mp* *p* *pp* *ppp*

Cb. *p* *pp* *ppp*

3/4 4/4 3/4 4/4

221

Fl.  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\text{♩} = 132$  *molto rit.*  $\text{♩} = 88$   
 To Fl.  
 To A. Fl.

Ob.  $\text{mp}$   $\text{ppp}$

Cl.  $\text{mp}$   $\text{ppp}$

Bsn.  $\text{mp}$   $\text{ppp}$

Hn. (mtd)  $p$   $\text{ppp}$

Tpt. (mtd)  $p$   $\text{ppp}$

Tbn. (mtd)  $p$   $\text{ppp}$

Tba. (mtd)  $p$

Perc. 1 (Vibes)  $\text{ppp}$   $\text{mp}$   $\text{pp}$   $\text{ppp}$   
 LARGE SUSP CYMB w/yam VIBES

Perc. 2 (Glock)  $\text{pp}$   $\text{mp}$   $p$   
 CHIMES w/rawhide

Pno.  $\text{ppp}$   $\text{mp}$

Hp.  $\text{ppp}$   $\text{mp}$   $\text{ppp}$

Bar.  $\text{pp}$   
 — with gen-tle mist;

Vln. 1  $n$   $\text{mp}$   $p$   $p$   $\text{pp}$

Vln. 2  $n$   $\text{mp}$   $p$   $p$   $\text{pp}$

Vla.  $n$   $\text{mp}$   $p$   $p$   $\text{pp}$

Vc.  $n$   $\text{mp}$   $p$   $p$   $\text{pp}$

Cb.  $n$   $p$   $\text{pp}$

$\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\text{♩} = 132$  *molto rit.*  $\text{♩} = 88$   $\frac{3}{4}$   $\frac{4}{4}$

227 **4/4** **5/4** **3/4** **4/4**  $\text{♩} = 132$

Fl.

Ob.

To Bss Cl

Cl.

Bsn.

Hn. (mtd)

Tpt. (mtd)

Tbn. (mtd)

Tba. (mtd) *ppp*

Perc. 1 (Vibes) *p*

Perc. 2 (GLOCK) *pp*

Pno.

Hp.

Bar. *mp* *pp*  
En-chant the land with am-e - thyst.

Vln. 1 *ppp* *n*

Vln. 2 *ppp* *n* pizz. *p*

Vla. *ppp* *n* sul pont. *mp*

Vc. *ppp* *n* pizz. *p*

Cb. *ppp* *n*

**LARGE SUSP CYMB w/yarn**



*♩* = 88      *♩* = 132  
 To Alt Fl

233 **4/4**

Fl.      - - - - -

Ob.      To Eng Hrn

Cl.      Bss Cl

Bsn.      *mp*      *p*      *mp*      *p*

Hn.      (mtd)      *pp*      *ppp*      *p*

Tpt.      - - - - -

Tbn.      hrm mute stem in      *pp*      *ppp*      *p*      hrm mute stem extended

Tba.      (mtd)      *pp*      *ppp*

Perc. 1      - - - - -

Perc. 2      CHIMES w/rawhide      *pp*

Pno.      *pp*      *p*

Hp.      *pp*      *p*

Bar.      *p* < *mp* > *p*      *mp*      *pp*  
 Slow, \_\_\_\_\_      slow! \_\_\_\_\_

Vln. 1      *pp*      *pp*      *pp*      *pp*

Vln. 2      arco      *pp*      ord.

Vla.      *pp*

Vc.      *mp*      *p*

Cb.      pizz.      *pp*      arco sul pont.      (S.P.)      *mp* > *p*

239

Alto Flute

solo

rall. . . . .

A. Fl. *mf* *espress.* 3 7 3 3

Ob.

B. Cl. *mf* 5 *p*

Bsn. *mp* 5 *mp* 3 *pp* 3

Hn. *ppp* hrm mute stem extended

Tpt. *p* 3 3

Tbn. *ppp*

Tba.

Perc. 1 MED SUSP CYMB w/yarn *mp*

Perc. 2 TRIANGLES (high-low) *p*

Pno. *p*

Hp. *mf*

Bar. *mf* 5 For\_ the grapes' sake,

rall. . . . .

Vln. 1 at the tip *p*

Vln. 2 at the tip *p*

Vla. (tr) pizz. *mp* at the tip arco *p*

Vc. (pizz) *mf* 3 *p* at the tip arco *p*

Cb. (S.P.) pizz. ord. *mp* *p* *pp*

♩ = 108

rall.

243

A. Fl. *p* *pp*

Ob. Eng Hrn solo *mp* *espress.* *mf*

B. Cl.

Bsn.

Hn. (mtd)

Tpt. (mtd) *ppp*

Tbn.

Tba.

Perc. 1 SUSP CYMBS w/trg beater on domes *p*

Perc. 2 (Trgs) *p*

Pno.

Hp. *mp*

Bar. *mp* *mp* *mp* *mp*

if they were all, \_\_\_\_\_ Whose leaves \_\_\_\_\_ are burnt with frost \_\_\_\_\_

♩ = 108

rall.

Vln. 1 *ppp* sul pont. *mp* *pp*

Vln. 2 *ppp* *mp* *pp*

Vla. *ppp* sul pont. *mp* *pp*

Vc. *ppp* sul pont. *mp*

Cb. pizz. *mp* *p*

♩ = 92

rall.

♩ = 80

249

Fl.

Eng hrm

B. Cl.

Bsn.

solo  
mp  
espress.  
To Contra

pp

ppp

5

5

mp

Contra solo

p

mp  
espress.

Hn. (mtd)

Tpt.

Tbn.

Tba.

ppp

hrm mute stem removed

pp

p

pp

Perc. 1

Perc. 2

LARGE SUSP CYMB along edge with mallet handle

TAM-TAM w/trg beater on edge

p

Pno.

Hp.

Bar.

Whose clus-tered fruit must else be lost,

p

mp

mf

p

♩ = 92

rall.

♩ = 80

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

(pizz)

p

p

255

Fl.

Eng hrn

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn. (mtd)

Tba. (mtd)

Perc. 1

Perc. 2

Pno.

Hp.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

$\frac{5}{4}^{(3+2)}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*p* *pp* *p* *mp* *p* *ppp* *ppp* *pp* *ppp*

TAM-TAM  
w/soft beater

*p* *mp* *p* *pp*

For the \_\_\_\_\_ grapes' \_\_\_\_\_ sake \_\_\_\_\_ a-long the \_\_\_\_\_ wall \_\_\_\_\_

*p* *mp* *p* *ppp* *p*

col legno batt.

arco