

JAMES DEMARS

TWO WORLD CONCERTO
for Cedar Flute and Orchestra

Proulx
1508 E. Cedar Street
Tempe, Arizona 85281
(480-829-9265)

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TWO WORLD CONCERTO
for Cedar Flute and Orchestra

I. Spirit Call: “paint for us the times to come...”

II. Lake that Speaks: “this trembling of beings and things...”

III. Crow Smoke: “shaping worlds as fire burns...”

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Notes on TWC from CD liner notes (abridged)
for more information visit: jamesdemars.net

On March 4, 1993, the *Two World Concerto*, commissioned by the Heard Museum, was premiered by the Phoenix Symphony under the direction of James Sedares in a series of soldout performances. Later that month the work was again performed by the Phoenix Symphony in Los Angeles. Los Angeles Times reviewer Timothy Mangan wrote,

"...a powerful first impression...canny, vital, adventurous and exotic music."

The *Two World Concerto* was later performed by the California, San Juan, Anchorage and Tucson Symphonies.

James DeMars' first experience with working with Native American materials came in 1986 when he was commissioned by Canyon Records to compose the first concerto for Native American flute and chamber orchestra. This and other collaborations by DeMars and Nakai are available through Canyon Records (Spirit Horses CR-7014 and Native Tapestry CR-7015)

The titles of the three movements of the *Two World Concerto* combine Native American images with phrases by the French poet Michel Sarda. The opening movement (*Spirit Call: "paint for us the times to come"*), is, as the composer states, "a spiritual journey exploring the visions of the ancients through the dialogue of the Native American flute melodies and counter melodies based on European and Arabic traditions."

This three section movement opens with a glittering chord in the orchestra that dissolves into a statement of Nakai's "*Shaman's Call*". The orchestra returns with an accompaniment that gradually changes into a statement based upon Arabic scales. Musical ideas are exchanged until the flute brings the first section to a close with a short, sudden slowdown.

The second section begins with solos in the oboe, clarinet and bassoon which are drawn from the second phrase of "*Shaman's Call*." The native flute answers with similar material accompanied by high dissonant chords in the strings. This section comes to a close when the trumpet completes the orchestral climax with a reintroduction of an Arabic motif.

The third section of the first movement uses a descending gesture based on a traditional flute cadence. The Native American flute follows with a solo extension of the first phrase of "*Shaman's Call*" leading to an orchestral fugue based on the Arabic ideas of the first section. The orchestra repeats the opening chord of the movement in a scale rising to the seventh degree which is completed by the flute sustaining over a long orchestral descent and leading to a traditional flute closing foreshadowed throughout the third section.

The middle movement, *Lake that Speaks: "this trembling of beings and things"* is the most impressionistic of the three movements. DeMars wanted to bring the forest and waters of his home in Minnesota to life in an environment of woodwinds, string harmonics, percussion sonorities and fluid flute lines. The movement opens with a flute cadenza in which DeMars moves away from the usual pentatonic scales of the flute to more chromatic ideas, fragments of which return throughout the movement. These melodic ideas are presented against a shimmering background of orchestral colors especially in the percussion use of bowed vibraphone, crotales (tiny cymbals), rainstick, maracas and prayer stones (two stones tapped against each other).

The last movement, *Crow Smoke: "shaping worlds as fire burns"* is introduced with a raucous flutter tongue gesture in the flute drawn from the first notes of *Shaman's Call*. The flute and orchestra each take four turns in presenting ideas with the fluteworking against a background of shifting accompaniment. In the final statement of the orchestra, the climax of *Spirit Call* returns followed by a flute cadenza reminiscent of *Lake that Speaks* and a rousing final statement with the flute soaring above the massed orchestra.

Notes for: Two World Concerto, Far From the Water and Native Drumming:

The *Spirit Call* is actually a spiritual journey exploring the visions of the ancients through a dialogue of the Native Flute melodies and the western and arabic counter melodies. Although a variety of materials are provided, there are essentially three parts to this movement: the exposition of materials in part one are contrasted with slow mystical solos arriving at a central climactic statement in part two. The third part is a spinning out of ideas from this climax which culminates in a contrapuntal treatment of themes from part one and is followed by a brief coda.

In *Lake That Speaks* the orchestra brings the forest and water to life in an environment of string harmonics and percussion (bowed vibraphone, crotales, rain stick, mark tree, prayer stones. These elements provide the opening and closing sections of the work and surround a central ostinato featuring the low strings and solo woodwinds.

In *Crow Smoke* the flute is challenged to survive the weird, angular world of the orchestra. After the orchestra appears to be driven to its death the flute rises again for a final cadenza and remembrance of the *Spirit Call*.

Far From the Water is a through composed work recalling my days on Lake Blanche, the birds over the water, the fresh air and colors, and the desire for each day to last forever.

After listening to the *Flag Song* I interpreted the melody in 6/8 and organized the orchestra accordingly. Rather than imitate the song itself, I chose to create changing backgrounds for the three cycles of the song. These dense contrapuntal fabrics are based on two motives presented in the introduction. The primary orchestral "motto" is stated in an ascending canon in the strings and is immediately answered by the secondary "double stroke" motive of the brass. Each cycle of the flag song is actually a group of two verses in which soloist presents the first phrase (the "push-up") with the rest of the singers joining to complete and repeat the song in unison. The orchestra accompanies the first cycle with a slowly descending canon in the strings and the second cycle with a texture of solo woodwinds, violin and cello. An interlude follows with a brass canon rising to a climax in which both motives and the *Flag Song* are united. The movement closes with a duet for horns in a somber remembrance of the "motto".

Destiny Song is also based on a traditional song form with the solo "push-up" answered by the "start-up" and verse sung by everyone. However, in this case the ensemble repeats only the verse which is defined by the powerful "honor beats" evoking the ancestors. The orchestra begins with introverted glissandi and harmonic clusters surrounding exchanges between orchestral percussion and the native drum.

As in the *Flag Song* changing backgrounds provide the shifting visions associated with the spiritual journey of the drum ceremony. The drummers are challenged by conflicting meters and rhythms from the orchestra throughout part one of the *Destiny Song* and arrive at a mystical plateau for the presentation of the Sacred Mask Dance, a solo sung by Elgin Scabby Robe. When the aggressive forces of the *Destiny Song* return the native drum prevails, drawing the positive orchestral motives together and achieving a resolution.

Two World Concerto

Spirit Call: "paint for us the times to come..."

James DeMars
1997 revision

With gratitude to
R. Carlos Nakai
and
Russell Allen

5

Cedar Flute

$\text{♩} = 72$
Tempo

6

Timp. *pp* niente

Perc. 1 *p* *lv.*

Perc. 2 *lv.*

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mp*

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

11 $J = J = 72$

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

l.v.

mf

f

p

pp

14

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

18

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln.I

Vln.II

Vla.

Vc.

Cb.

22

2 piu
♩ = 84

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln.I

Vln.II

Vla.

Vc.

Cb.

col harpe
mp

marimba soft mallets
ppp

mp

f

mp

p

mf

p

mf

p

mf

pizz.

arco div.

p

mf <>

25

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

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

<> <>

29

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

b. dr. *pp*

32

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

pp

mp

p

mp

pp

mp

sollo voce

sollo voce

solli

mf

mf

mf

mf

mf

mp

45

Fls. 1,2 *f* *pp*

Fl.3 *f* *pp*

Obs. 1,2 *f* *p* *pp*

E.H. *f* *p*

Cl. 1,2 *f* *mf* *p* *mf*

Bcl. *f* *mf* *p* *mf*

Bsns. 1,2 *mf* *pp*

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1 *lv.*

Perc.2 *marimba* *mp*

Perc.3 *lv.*

Hp. *f* *mp*

Cfl.

Vln.I

Vln.II

Vla. *mf* *p* *mp*

Vc.

Cb. *arco* *div.* *mf* *p*

48

Cl. 1,2

Bcl.

Timp.

Perc.1

Perc.2

Perc.3

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

54

5

Cl. 1,2

Bcl.

Bsns. 1,2

Perc.2

Perc.3

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

58

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

66

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

pp

mp

mf

f

legato

a2

solli

pizz.

sempre

l.v.

col timp.

marcato

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

The musical score for page 71 features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout. The percussion section includes Timpani, three Percussion parts, and a Harp. The brass section consists of Trumpets, Trombones, and Tuba. The score includes dynamic markings such as *mp*, *f*, *mf*, *fp*, and *p*, as well as performance instructions like *stopped*, *marcato*, and *lo*. The music is written in a 4/4 time signature.

77

Fls. 1,2 *a2* *mf* *f* *mf* *mf*

Fl.3 *p* *mf* *mf* *mf*

Obs. 1,2 *mf* *f* *mf* *mf*

E.H. *f* *mf*

Cl. 1,2 *cresc.* *f* *mf*

Bcl. *f* *mf*

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4 *p*

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba *p*

Timp.

Perc.1 *mf* *vibr.* *lv.*

Perc.2 *mf* *bell tree*

Perc.3 *med. sus. cym.* *p* *mf*

Hp. *mf*

Cfl.

Vln. I *fp* *f* *mf* *mf*

Vln. II *fp* *mf* *mf*

Vla. *fp* *f* *mf*

Vc. *p* *f*

Cb. *f*

81 *Ist*

Fls. 1,2 *mp*

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl. *p*

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *p* *mp*

Perc.1

Perc.2

Perc.3 *1 large conga (with hands)* *p* *(time)*

gun gun k go go k gun gun k pakpak k gun

Hp.

Cfl.

Vln.I *p*

Vln.II *con sord.* *mp* *mf*

Vla. *con sord.* *mp*

Vc.

Cb. *mp*

86

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

gun go do gun go do

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

91

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

tr

con sord.

b.dr.

mp

lam-tam

mf

96

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

f

l.v.

pizz.

100

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

lo

b.dr.

arco

plcz.

105

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

p

mf

col bassi

tam tam

b.dr.

arco

pizz.

this five only

110

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mp

pp

p

rubato

slide on dr. head

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

mp

pp

solo

senza sord.

un poco

121

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rubato

p

soli

dolce mp

pp

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Vibr. - motor on
ped. sempre

arco
p

lv. sempre

p

mp

div.
sul tasto
p

sul tasto
p

132

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.

Cfl.

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

140

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mp

arco

loco ord.

f

pp

div.

sul tasto

acceleran

148

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

157 *un poco* *accel. a*

Fls. 1,2 *mp* *mf* *mp*

Fl.3 *mp*

Obs. 1,2 *mp*

E.H.

Cl. 1,2 *lo* *mp* *solo* *p* *mp*

Bcl. *p* *mp*

Bsns. 1,2

Cbsn.

Hns. 1,2 *pp*

Hns. 3,4 *pp*

Tpts. 1,2 *f* *mp* *pp*

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *p*

Perc.1

Perc.2

Perc.3

Hp.

Cf. *reflective* *mf*

Vln.I *f* *pp* *mp* *mf* *p*

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

Vla. *fp* *pp* *mf* *p*

Vc. *fp*

Cb.

161

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1 *b. dr.*

Perc.2

Perc.3 *tam-tam, l.v.*

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

mp

mf

f

p

pp

pizz. div.

mp

f

unis.

mp

pizz.

mp

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1 *b. dr.*
Perc.2
Perc.3 *tan-tan, l.v.*
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

171

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

b. dr. p

tam-tam, l.v. mp

p

p

p

197

solo
mp

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.
mufa A
mufa E
gliss.
mp
mp

Cfl.

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

pizz.
mp
arco
mp

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

207

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

a2

211

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

223

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

sfz

con sord.

pizz.

non div.

233

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.

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

238

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfi.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

pp

solli- a2

tam-iam (l.v.)

solli

pizz.

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

ppp

soli

f

mf

mf

5

6

5

6

254

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

263

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

marcato

div.

268

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

p
f
mf
f
sf
cresc.
f
sf

II. Lake That Speaks: "this trembling of beings and things..."

rubato, espress. cadenza $\text{♩} = 42$

1

F# Cedar Flute *mf*

7 **7**

Cfl.

12 (optional cut to m. 13)

Cfl.

13 **13**

Cfl.

16 **16** *molto espress.*

Timp.

Perc.1 *vibraphone* *ped. sempre* *chromatic gliss.* *(arco)*

Perc.2 *rain tree* *p*

Perc.3 *tam-tam* *pp* *l.v.* *glass wind chimes* *mp* *l.v.* *bass drum* *pp* *mp*

Hp. *mf* *p*

(with orchestra)

Cfl.

Vln. 1 *con sord.* *p* *senza sord.* *sul A* *mp* *f* *l.v.*

Vln. 2 *con sord.* *p* *senza sord.*

Vln. 3 *con sord.* *p* *slow gliss.* *senza sord.* *sul E* *mp* *f* *l.v.*

Vln. 4 *con sord.* *p*

Vla. *con sord.* *p*

Vc. 1 *(inverted gliss.)* *mf*

Vc. 2 *(inverted gliss.)* *mf*

Cb.

20

Fls. 1,2

Alto Fl.

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. 1

Vc. 2

Cb.

mp

a2

p

pp

mf

pp

mp

pp

med. sus cym.

sul D

mp

f

sim.

sul A

L.v.

sul E

L.v.

sim.

mf

mf

rain tree

prayer stones

allow natural decay

Fls. 1,2 *mp* *m* *10*

Fl.3 *p*

Obs. 1,2

E.H.

Cl. 1,2 *pp* *m* *10*

Bcl. *10*

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2 *mp* *l.v.* *stones* *mp* *6* *bowls* *mp* *rain tree* *p* *(do not re-articulate)*

Perc.3 *non cresc.* *b.dr.* *mp* *pp*

Hp.

Cfl.

Vln. 1 *(8va)* *l.v.* *l.v.* *sim.* *l.v.* *l.v.*

Vln. 2 *sul D* *mp* *f* *sim.* *sul A* *sul E*

Vln. 3 *sul E* *l.v.* *sul A* *l.v.*

Vln. 4

Vla.

Vc.

Cb.

29

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

mf

sfz

p

mf

f

mp

sfz

p

pp

pp

mp

sfz

p

gliss- (pentatonic)

l.v.

b.d.

pp

wind chimes

p

tam-tam

p

mp

mf

pp

mf

p

mf

f

f

sul D

p

mf

fp

fp

mf

fp

p

mp

33

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

ped. sempre (motor on - slow)

p

mf

p

div.

mf

p

mp

Fls. 1,2
 Fl.3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Cbsn.
 Hns. 1,2
 Hns. 3,4
 Tuba
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Hp.
 Cfl.
 Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla.
 Vc.
 Cb.

l.v.
 (ped. sempre)
 l.v.
 mp
 div.
 pp

Fls. 1,2
 Fl.3
 Obs. 1,2
 E.H.
 Cl. 1,2
 Bcl.
 Cbsn.
 Hns. 1,2
 Hns. 3,4
 Tuba
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Hp.
 Cfl.
 Vln. 1
 Vln. 2
 Vln. 3
 Vln. 4
 Vla.
 Vc.
 Cb.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc.1 *l.v.*
Perc.2
Perc.3
Hp.
Cfl.
Vln. 1
Vln. 2 *div.*
Vln. 3
Vln. 4
Vla. *soli*
Vc. *soli* *mf*
Cb.

49

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

p

mp

solo

muted

b.dr.

unis.

54

Musical score for page 55, featuring various instruments including Flutes (Fls. 1,2; Fl.3), Oboes (Obs. 1,2), English Horn (E.H.), Clarinets (Cl. 1,2), Bassoon (Bcl.), Contrabassoon (Cbsn.), Horns (Hns. 1,2; Hns. 3,4), Tuba, Timpani (Timp.), Percussion (Perc. 1, 2, 3), Harp (Hp.), Cello (Cf.), Violins (Vln. 1, 2, 3, 4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score includes dynamic markings such as *pp* and *mp*, and performance instructions like *solo* and *div.*. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

58

Fls. 1,2
Fl.3
Obs. 1,2
E.H. *solo mp*
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla.
Vc.
Cb.

68

Two World Concerto: mvt. II

solo

62

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

p

pp

pp

solo

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cf.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla.
Vc.
Cb.

The musical score for page 65 includes the following instruments and parts:

- Flutes:** Fls. 1,2 (first and second flutes), Fl.3 (third flute)
- Oboes:** Obs. 1,2 (first and second oboes)
- English Horn:** E.H.
- Clarinets:** Cl. 1,2 (first and second clarinets)
- Bassoon:** Bcl.
- Contrabassoon:** Cbsn.
- Horns:** Hns. 1,2 (first and second horns), Hns. 3,4 (third and fourth horns)
- Tuba:** Tuba
- Timpani:** Timp.
- Percussion:** Perc.1, Perc.2, Perc.3
- Harp:** Hp.
- Contra Bassoon:** Cf.
- Violins:** Vln. 1, Vln. 2, Vln. 3, Vln. 4
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Dynamic markings include *pp* (pianissimo) for the Timpani and Percussion parts, and *sol* (solo) for the Violin parts. The score is in a key signature of three sharps (F#, C#, G#).

accelerando

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Cb.

p

mp

pp

molto legato

div.

p

pp

pp

81

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.
Hns. 1,2
Hns. 3,4
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc.
Cb.

a tempo

91

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Cbsn.

Hns. 1,2

Hns. 3,4

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cf.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Vibr. soft mallets

p ped. down sempre

stones mp

l.v. wind chimes mp

b.dr. pp mp pp

col vibraphone p

95

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Cbsn.

Hns. 1,2
Hns. 3,4
Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

(Optional cadenza may be inserted here.)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

10

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp 3 sus. cymb. *lv.*

soft mallets

maracas *p*

col legno batt. *mp* *jete*

lo *p*

mf *non div.*

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

cym.
p
mf
i.v.
slide
p
mf

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flute 3

mp

p

pp

log dr.

f

sfz

mf

pp

mf

p

pp

mf

p

pp

pp

cresc.

f

f

22

Fls. 1,2 *f* *pp*

Fl.3 *pp*

Obs. 1,2 *pp*

E.H.

Cl. 1,2 *f* *pp*

Bcl.

Bsns. 1,2 *mf* *a2* *pp*

Cbsn. *mf* *pp*

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn. *mf*

Tuba *mf*

Timp. *mf* *sfz* *ppp*

Perc.1 *fz* *cymx.* *p* *maracas*

Perc.2 *pp* *sand blx.*

Perc.3 *pp*

Hp.

Cfl. *mf*

Vln.I *mf* *sfz*

Vln.II *mf*

Vla.

Vc. *mp*

Cb. *mp*

26

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

solo

p

34 *solo*

Fls. 1,2 *mp*

Fl.3

Obs. 1,2

E.H.

Cl. 1,2 *lo mp*

Bcl. *pp*

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *reverse six.* *(on head between rim & shell)* *p* *(muted w/other hand)* *l.v.* *sim.*

Perc.1

Perc.2 *chocolo-muted* *p*

Perc.3 *wd. blk.* *mf* *l.v.*

Hp. *p*

Cfl.

Vln.I *mf*

Vln.II

Vla.

Vc. *col legno batt.* *mp* *jete*

Cb. *pizz.* *col legno battuto* *p*

38

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

43

Fls. 1,2 *mp* *p* *cresc.*

Fl.3

Obs. 1,2

E.H.

Cl. 1,2 *mp*

Bcl. *p* *cresc.*

Bsns. 1,2 *p* *cresc.*

Cbsn. *p* *cresc.*

Hns. 1,2 *p* *cresc.*

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1 *b.dr.* *p*

Perc.2

Perc.3

Hp. *p*

Cfl. *senza sord.*

Vln.I *mp* *mf* *div.* *cresc.*

Vln.II *sfz p* *cresc.*

Vla. *mp*

Vc.

Cb.

51

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cresc

fp

sfz

pp

mp

ppp

wind gong

mp

legato

mp

legato

mp

div.

p

div.

p

arco

pizz. slide

div.

f

cresc

57

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

58

sf

mf

f

mf

cresc

a2

mf

mf

cresc

b.dr.

sfz

pp

div.

mf

sfz p

sfz p

(put down bow)

arco

ord.

ord.

(put down bow)

f

(put down bow)

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

p
pp
mf
col archi
sotto voce
mf
mf
mf

(time)

Musical score for page 63, featuring woodwinds, brass, percussion, and strings. The score includes parts for Flutes (1,2 and 3), Oboes (1,2), English Horn (E.H.), Clarinets (1,2), Bassoon (Bcl.), Bassoons (1,2), Contrabassoon (Cbsn.), Horns (1,2 and 3,4), Trumpets (1,2 and 3), Trombones (1,2), Baritone (Btbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Percussion 3 (Perc.3), Harp (Hp.), Cymbals (Cfl.), Violins I (Vln.I), Violins II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various dynamics such as *p*, *pp*, *mf*, and *col archi*, and performance instructions like *sotto voce* and *(time)*. The Perc.3 part includes a section marked *(time)* with a rhythmic pattern of eighth notes.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

71

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

Hp.
Cfl.

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

78

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1 *mp* bell tree

Perc.2 *pp* slow gliss.

Perc.3

Hp.

Cfl.

Vln.I *f* *pp* slow gliss.

Vln.II

Vla.

Vc. *pizz.* *(bow down)* *p*

Cb.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

86

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

Hp.
Cfl.

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

pp *cresc*

(timp. enters)

f

98

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

mf

f

pp

sf

3rd only

div.

102

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mf

p

f

sfz

ptz.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc.1
Perc.2
Perc.3

(time)

Hp.

Cfl.

mp

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

mp

120

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

128

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p

flutter tongue

pp

toms - yn. mall.

mf pp cresc

gurk k k go do gurk k k go do *cresc*

mf

mp

mp

mp

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc.1
Perc.2
Perc.3
Hp.
Cfl.
Vln.I
Vln.II
Vla.
Vc.
Cb.

144

Fls. 1,2 *pp*

Fl.3 *pp*

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp. *mf* *pp*

Perc.1

Perc.2 *f* *p* *mf* *p*
log dr. - yarn mallets

Perc.3 *mf* *p subito*

Hp.

Cf.

Vln.I *f*

Vln.II *f*

Vla. *f* *sfz* *mp*

Vc. *f* *sfz* *mp*

Cb. *f* *mp*

148

Fls. 1,2 *p* *pp*

Fl.3 *p* *pp*

Obs. 1,2

E.H.

Cl. 1,2 *p* *sim.*

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2 *pp* *mf* *pp*

Hns. 3,4 *pp* *mf* *pp*

Tpts. 1,2 *pp* *mf* *pp*

Tpt. 3 *pp* *mf* *pp*

Tbns. 1,2 *pp* *mf*

Btbn. *pp* *mf*

Tuba *pp* *mf*

Timp. *p* *cresc.* *f* *p*

Perc.1

Perc.2 *mf* *log dr.* *f* *p*

Perc.3 *cresc.* *mf* *p*

Hp. *mf*

Cfl. *p*

Vln.I *f*

Vln.II *f* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

152

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.

Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3

Hp.

Cfl.

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

160

Fls. 1,2 *pp* *f*

Fl.3 *pp*

Obs. 1,2

E.H.

Cl. 1,2 *pp*

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2 *mf* *senza sord.*

Hns. 3,4 *a2* *mf* *senza sord.*

Tpts. 1,2 *mf* *senza sord.*

Tpt. 3 *mf* *senza sord.*

Tbns. 1,2

Btbn.

Tuba

Timp. *p* *mf*

Perc.1 *wind gong*

Perc.2 *p* *mf* *p* *f*

Perc.3 *p*

Hp.

Cfi.

Vln.I

Vln.II

Vla.

Vc.

Cb.

164

Fls. 1,2 *mf*

Fl. 3 *flute 3* *mf*

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2 *mf*

Btbn.

Tuba

Timp.

Perc. 1 *lv.* *mf*

Perc. 2

Perc. 3 *mf* *slide*

Hp.

Cfl.

Vln. I *f* *arco* *mf*

Vln. II *f* *arco* *mf*

Vla. *f* *arco* *mf*

Vc. *f* *arco* *mf*

Cb. *f*

168

Fls. 1,2

Fl. 3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dead stroke +

mf

f

p

mf

mp

f

div.

pizz.

sfz

173

Fls. 1,2

Fl.3 *picc.*

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *large tom-tom*

Hp.

Cfl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

p

f

sfz

fp

ppp

div. a2

sim

arco, div.

snap pizz.

cresc.

sleigh bells (low)

ppp

ppp

ppp

ppp

ppp

ppp

180

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

184

f

f

p

f

mp

sizzle cym.

pp

mp

bell tree

p

slow gliss.

log dr.

mp

div. a3

p

fp

div.

sul pont. pp

pp

div.

sul pont. pp

mp

solo

f

mp

l.v.

sfz

sfz

Fls. 1,2
Fl.3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mp
mf
p
pp
ppp
sempre
p
pp

tr 4
a2
6
6

Cedar flute cadenza

200

Fls. 1,2

Fl.3

Obs. 1,2

E.H.

Cl. 1,2

Bcl.

Bsns. 1,2

Cbsn.

Hns. 1,2

Hns. 3,4

Tpts. 1,2

Tpt. 3

Tbns. 1,2

Btbn.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Cfl.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

f

sfz

pp

ord.

sus. cym.

lv.

cadenza-freely

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
picc.
p
mp
p
triangle
p
sleighbells
p
f
p
div.
pizz.
p
fp
cresc.
port.
mf

209

Fls. 1,2
Fl. 3
Obs. 1,2
E.H.
Cl. 1,2
Bcl.
Bsns. 1,2
Cbsn.
Hns. 1,2
Hns. 3,4
Tpts. 1,2
Tpt. 3
Tbns. 1,2
Btbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cfl.
Vln. I
Vln. II
Vla.
Vc.
Cb.