

# John Muir - University of the Wilderness

## Prologue - As The Round Earth Rolls - Overture

(No narration prior to this movement)

Muir/Willett/Leah

*Cantabile* ♩=106

*Rubato*

Alto *mf* This grand show is e - ter-nal as the round earth rolls It is al - ways sun - rise some-where as the round earth rolls the

Tenor *mf* This grand show is e - ter-nal as the round earth rolls It is al - ways sun - rise some-where as the round earth rolls the

Cello *mp*

Contrabass *mp*

10

A dew is ne - ver all dried at once a shower is e - ver fall - ing va - por ev - er ris - ing as the round earth rolls

T dew is ne - ver all dried at once a shower is e - ver fall - ing va - por ev - er ris - ing as the round earth rolls

10

Solo Vln. *mf*

Solo Vc. *mf*

Vc.

Cb.

(Narration bars 18-25)

**B** "As long as I live..."

18

T

18

Solo Vln.

Solo Vc.

Vc.

Cb.

26

A e - ter - nal sun - set e - ter - nal dawn and glow - ing in seas and con - ti - nents and is - lands each in its turn as the

T ter - nal sun - rise e - ter - nal sun - set e - ter - nal dawn and glow - ing seas and con - ti - nents and is - lands each in its turn as the

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.



(Narration) ..."as near the heart of the world as I can" *new tempo*

34 *Molto Rubato* G.P.

Fl.

A round Earth rolls

T round Earth rolls

Solo Vln. *rit*

Solo Vc. *rit*

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Overture

*Adagio*  $\text{♩} = 76$

Musical score for the Adagio section, measures 43-50. The score includes parts for Flute (Fl.), Bass Clarinet (B.-Cl.), Violin I (Vln. I), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a melodic line with grace notes and a dynamic marking of *mp*. The Bass Clarinet part has a rhythmic accompaniment. The Violin I part has a melodic line with grace notes and a dynamic marking of *mp*. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes.

Musical score for the Adagio section, measures 51-58. The score includes parts for Flute (Fl.), Bass Clarinet (B.-Cl.), Tenor (T.), Violin I (Vln. I), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a melodic line with grace notes and a dynamic marking of *mp*. The Bass Clarinet part has a rhythmic accompaniment. The Tenor part has a vocal line with the text "Ah" and a dynamic marking of *mp*. The Violin I part has a melodic line with grace notes and a dynamic marking of *mp*. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes.

*Maestoso*  $\text{♩} = 76$

Musical score for the Maestoso section, measures 59-66. The score includes parts for Flute (Fl.), Bass Clarinet (B.-Cl.), Alto (A.), Tenor (T.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a melodic line with grace notes and a dynamic marking of *mf*. The Bass Clarinet part has a rhythmic accompaniment. The Alto and Tenor parts have vocal lines with the text "Ah" and a dynamic marking of *mf*. The Solo Violin part has a melodic line with grace notes and a dynamic marking of *mf*. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes.

Musical score for measures 67-74. The score includes parts for Flute (Fl.), Bass Clarinet (B.-Cl.), Alto Saxophone (A.), Tenor Saxophone (T.), Solo Violin (Solo Vln.), Violin I (Vln. I), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Bass Clarinet parts feature a rhythmic pattern of eighth notes. The Solo Violin part is marked *mf*. The Viola and Violoncello parts are also marked *mf*. The Tenor Saxophone part has the syllable "Ah" written below it. The Alto Saxophone part has the syllable "Ah" written below it. The Violin I part has a *V* marking above it. The Viola and Violoncello parts have a *mf* marking below them. The Contrabass part has a *mf* marking below it.

Musical score for measures 75-82. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), Bass Trombone (B. Tpt.), Alto Saxophone (A.), Tenor Saxophone (T.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Bass Clarinet parts continue with the rhythmic pattern. The Horn and Bass Trombone parts are marked *mp*. The Solo Violin part is marked *mf*. The Violin I and Violoncello parts are marked *mf*. The Viola part is marked *mf*. The Tenor Saxophone part has the syllable "Ah" written below it. The Alto Saxophone part has the syllable "Ah" written below it. The Violin I part has a *V* marking above it. The Violin II part has a *mf* marking below it. The Viola part has a *mf* marking below it. The Violoncello part has a *mf* marking below it. The Contrabass part has a *mf* marking below it.



83

Fl.

B.Cl.

Hn.

B.Tpt.

A.

T.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf dim*

*mf*

*mp*

ev - - - - - er

Ah - - - - - Ah - - - - - *mp*

*mf*

91

Fl.

B.Cl.

Hn.

B.Tpt.

A.

T.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

Ah - *cresc.* - - - - -

Ah - *cresc.* - - - - -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

99

Fl. *mf* *dim* *p*

B-Cl. *mf* *dim* *p*

Hrn. *mf* *dim* *p*

B-Tpt. *mf* *dim* *p*

A. *mf* *Ab* *dim* *p*

T. *mf* *Ab* *dim* *p*

Solo Vln. *f* *dim* *mp*

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

Vln. II *f* *dim* *mp*

Vla. *f* *dim* *p*

Vc. *f* *dim* *mp*

Ch. *mf* *dim* *p*



107 **E**

Fl. *mp* *poco rit.*

B-Cl. *mf* *poco rit.*

Hrn. *mp* *mf* *poco rit.*

B-Tpt. *mp* *poco rit.*

Mariмба *mp* *poco rit.*

A. *poco rit.*

T. *poco rit.*

Solo Vln. *mp* *mf* *poco rit.*

Vln. II *mp* *mf* *poco rit.*

Vla. *mp* *mf* *poco rit.*

Vc. *mp* *mf* *poco rit.*

Ch. *mp* *mf* *poco rit.*

115 *a tempo*

Fl. *a tempo* *mf*

B. Cl. *a tempo* *mf*

Hn. *a tempo* *mp* *cresc. poco a poco* *f*

B. Tpt. *a tempo*

Marimba *a tempo* *mf*

Vln. II *a tempo* *p* *mf*

Vla. *a tempo* *mp* *cresc. poco a poco* *f*

Vc. *a tempo* *mp* *cresc. poco a poco* *f*

Ch. *a tempo* *mp* *cresc. poco a poco* *f*

123 *mp* **F**

Fl. *mp*

B. Cl. *mp*

Hn.

Marimba *mp*

Vln. II

Vla.

Vc.

Ch.

131 *f* *f*

Fl.

B. Cl.

Vla. *f*

Vc. *f*

Fl. 139

B. Cl.

Hrn.

B. Tpt.

Solo Vln. 139

Vln. I 139

Vln. II 139

Vla.

Vc.

Cb.

*mf* *mp*

Fl. 147

B. Cl. 147

Hrn.

B. Tpt.

Solo Vln. 147

Vln. I 147

Vln. II 147

Vla.

Vc.

Cb.

*dim poco a poco* *f* *ppp*

Solo Vln. 155

Vln. I 155

Vln. II 155

Vla.

Vc.

Cb.

*Morendo* *pp*

# The Glistening Feathers of the Fern

(No narration prior to this movement)

Muir/Willett/Leah

*Affettuoso* ♩ = 62

Musical score for the first movement, featuring Solo Violin, Solo Cello, Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 4/4 time with a tempo of ♩ = 62. The key signature has two sharps (F# and C#). The Solo Violin and Solo Cello parts begin with a *mf* dynamic and include a *poco rit.* marking. The string parts (Violin I, Violin II, Viola, Cello, and Contrabass) are marked *p* and include a *Solo* marking. The score concludes with a *poco rit.* marking.



(Narration bars 9-16)  
"In God's wildness..."

...wounds heal ere we are aware"

Musical score for the narration section, featuring B. Cl., Hn., A., S. Vln., S. Vc., Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time with a tempo of *a tempo*. The key signature has two sharps (F# and C#). The B. Cl. and Hn. parts begin with a *p* dynamic and include a *mf* dynamic. The A. part includes a *Solo* marking and a *mf* dynamic. The S. Vln. and S. Vc. parts include a *mf* dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., and Cb.) are marked *p* and include a *Tutti a tempo* marking. The score concludes with a *mf* dynamic.



**G** G.P. *piu mosso*

Fl. *mf* *piu mosso*

B♭ Cl. *p* *poco rit.* *piu mosso*

Hr. *p* *piu mosso*

A. *poco rit.* *piu mosso*

S. Vln. *poco rit.* *piu mosso*

S. Vc. *poco rit.* *piu mosso*

Vln. I *p* *poco rit.* *piu mosso*

Vln. II *p* *poco rit.* *piu mosso*

Vla. *p* *poco rit.* *piu mosso*

Vc. *p* *poco rit.* *piu mosso*

Cb. *p* *poco rit.* *piu mosso*

for-est of the peace-ful rain the light poured in through veils of green and the bark-sur-round-ing the trees seemed like a sil-ken case there were box-

Fl. *mf*

B♭ Cl. *mf*

Hr. *mf*

B♭ Tpt. *p* *mf*

A. *f*

S. Vln. *f*

S. Vc. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

quets of mush-rooms by the ear-ven roots and the ground was lit by the glis-tring fea-thers of the fern

Musical score for "The Glistening Feathers of the Fern". The score is for a full orchestra and vocal soloists. The instruments listed are Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hu.), Baritone Trombone (B. Tpt.), Trumpet (A.), Soprano Violin (S. Vln.), Violoncello (S. Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and G major. The vocal line includes the lyrics: "no - thing could wi - ther and no - thing could burn in the for - est of the peace - ful rain". The score is marked with dynamics such as *mf*, *mp*, *p*, and *rit.* (ritardando). The piece concludes with a "FINE" marking.

The movement "The Glistening Feathers of the Fern" is followed by the violin and cello soloists performing a slipjig called "**Hardiman the Fiddler**" - under narration

"Hardiman the Fiddler" is followed first by the narrator alone and then as the narration continues it is accompanied by the soloists performing a reel called "**The Kings Reel**"

Then on to "The Inchcape Bell"



# The Inchcape Bell

Narration prior to the beginning of the movement.

"A favorite poem was Southey's poem "The Inchcape Rock," a story of a priest and a pirate. A good priest in order to warn seamen in dark stormy weather hung a big bell on the dangerous Inchcape Rock. The greater the storm and higher the waves, the louder rang the warning bell, until it was cut off and sunk by wicked Ralph the Rover. One fine day... (Movement begins)

Willet/Leah

[HH] *Macabre*  $\text{♩} = 52$

Musical score for measures 1-8. The score includes parts for Bb Cl., S Vln, S Vc, Vln I, Vla, Vc, and Cb. Dynamics include *p*, *mf*, and *mp*. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked  $\text{♩} = 52$ . The section is titled "[HH] *Macabre*".

9

Musical score for measures 9-16. The score includes parts for Bb Cl., Vln, Vc, Vln I, Vla, Vc, and Cb. Dynamics include *p*, *mf*, and *mp*. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked  $\text{♩} = 52$ .

17

Fl. *mp*

B♭ Cl. *p*

Hr. *p*

B♭ Tpt. *p*

CYM  
SN  
BD *mp*

Vln. *mf*

Vc. *mf*

Vln. I *mp* *sul tasto*

Vln. II *mp* *sul tasto*

Vla. *mp* *sul tasto*

Vc. *mp* *sul tasto*

Cu. *mf*

... "steers his course for Scotland's shores"

25

Fl. *mp*

B♭ Cl. *mp*

Hr. *mp*

B♭ Tpt. *mp*

CYM  
SN  
BD

Vln. *mp*

Vc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *f* *mp*

(Narration continues)... "then came a terrible storm" ...

ii

33

Fl. *mp cresc poco a poco*

B♭ Cl. *mp cresc poco a poco*

Hrn. *mp cresc poco a poco*

B♭ Tpt. *mf*

Timp. *mf*

Vln. *mp cresc poco a poco*

Vc. *mp cresc poco a poco*

Vln. I *mp cresc poco a poco*

Vln. II *mp cresc poco a poco*

Vla. *mp cresc poco a poco*

Vc. *mp cresc poco a poco*

Cb. *mp cresc poco a poco*

41

Fl. *f*

B♭ Cl. *f*

Hrn. *f*

B♭ Tpt. *f*

Timp. *f*

Vln. *f*

Vc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Musical score for measures 49-56. The score includes parts for Flute (Fl.), Clarinet in B-flat (B-Cl.), Horn (Hn.), Trumpet in B-flat (B-Tpt.), Tympani (Timp.), Violin (Vln.), Viola (Vla.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The music features a dynamic range from *p* to *mf* and includes the instruction *cresc. poco a poco*. The Flute part has a melodic line with grace notes and slurs. The strings play a rhythmic accompaniment with triplets and slurs.

Musical score for measures 57-64. The score includes parts for Flute (Fl.), Clarinet in B-flat (B-Cl.), Horn (Hn.), Trumpet in B-flat (B-Tpt.), Tympani (Timp.), Violin (Vln.), Viola (Vla.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The music features a dynamic range from *ff* to *dim* and includes the instruction *dim.*. The Flute part has a melodic line with grace notes and slurs. The strings play a rhythmic accompaniment with triplets and slurs.



Musical score for measures 61-65. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Tympani (Timp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Violin I (Vln. I), Violin II (Vln. II), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *mf*, *f*, and *mp*. The Flute and Bass Clarinet parts have long, sustained notes with hairpins. The Violin and Viola parts play a rhythmic pattern of eighth notes with slurs. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

Musical score for measures 66-70. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Tympani (Timp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Violin I (Vln. I), Violin II (Vln. II), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *mf* and *f*. The Flute and Bass Clarinet parts have long, sustained notes with hairpins. The Violin and Viola parts play a rhythmic pattern of eighth notes with slurs. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

Musical score for measures 71-74. The score includes parts for Flute (Fl.), Bass Clarinet (B.Cl.), Horn (Hn.), Bass Trombone (B.Tpt.), Tympani (Timp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Violin I (Vln. I), Violin II (Vln. II), and Contrabass (Cb.). Dynamics range from *f* to *mf*. The Flute part features a melodic line with a crescendo from *mf* to *mp*. The Bass Clarinet and Horn parts have a similar melodic line with a crescendo from *f* to *mf*. The Bass Trombone and Tympani parts have a melodic line with a crescendo from *f* to *mf*. The Violin and Viola parts have a melodic line with a crescendo from *f* to *mf*. The Violoncello and Contrabass parts have a melodic line with a crescendo from *f* to *mf*.

Musical score for measures 75-78. The score includes parts for Flute (Fl.), Bass Clarinet (B.Cl.), Horn (Hn.), Bass Trombone (B.Tpt.), Tympani (Timp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Violin I (Vln. I), Violin II (Vln. II), and Contrabass (Cb.). Dynamics range from *p* to *mp*. The Flute part features a melodic line with a crescendo from *p* to *mp*. The Bass Clarinet and Horn parts have a similar melodic line with a crescendo from *p* to *mp*. The Bass Trombone and Tympani parts have a melodic line with a crescendo from *p* to *mp*. The Violin and Viola parts have a melodic line with a crescendo from *p* to *mp*. The Violoncello and Contrabass parts have a melodic line with a crescendo from *p* to *mp*.

79

Fl.

B.Cl.

Timp.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Fl.

B.Cl.

Hr.

B.Tpt.

Timp.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



85

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Timp.

*mf*

86

Vln.

Vc.

86

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Timp.

*mp*

*dim poco a poco*

90

Vln.

Vc.

*dim poco a poco*

90

Vln. I

Vln. II

*dim poco a poco*

Vla.

*dim poco a poco*

Vc.

*dim poco a poco*

Cb.

*dim poco a poco*

*morendo*

Fl.

B. Cl.

Hn.

B. Tpt.

94

Timp.

*pp*

*morendo*

94

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FINE

# The Holy Ground

(Narrator begins alone and then is joined by soloist with guitar underpinning)

The movement begins after the narrator's line

..."the beginnings of life long wanderings"

Gerry O'Beirne  
Arr. and orch. by Ed Willett

*Affettuoso* ♩ = 80

Fl.

Bb Cl.

Hn.

Bb Tpt.

Vla.

Vc.

Cb.

**Ⓚ** *Moderato* ♩ = 110

Fl.

Bb Cl.

Hn.

Bb Tpt.

Ac Gtr.

Vla.

Vc.

DB.

16

A *I was raised on the hi - ly ground* *rustling child in fields of clo - ver* *liv - ing in the grand cur of*

S. Vin. *Improvvised part for verses 1 & 2*

Ac. Gtr. *B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D C<sup>m</sup> F B<sup>b</sup> F B<sup>b</sup>*

Vln. 1 *(M)*  
*mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

22

A *my father's land* *oh*

S. Vin.

Ac. Gtr. *E<sup>b</sup> B<sup>b</sup>/D C<sup>m</sup> F B<sup>b</sup>*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

27

A *By the side of the swirl - ing sea* *spent the days in child - ish won - der* *rocks I held in my young hands*

S. Vin.

Ac. Gtr. *B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D C<sup>m</sup> F B<sup>b</sup> F B<sup>b</sup>*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

53

A *ne - vit' fel' thum slip a - way* *eh*

S Vln

AcGtr *E<sup>b</sup> B<sup>b</sup>/D Cm7 F B<sup>b</sup>*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

DB. *cresc.*



54

Fl. *f* *mf* *dim. poco a poco*

B♭Cl. *f* *mf* *dim. poco a poco*

Hrn. *f* *mf* *dim. poco a poco*

B♭Tpt. *f* *mf* *dim. poco a poco*

A *Sun shone bright u - pon the waves and wind blew hard as I was lea - ving I sailed so far a - way look - ing for ad - ven - ture eh*

S Vln *f* *mf* *dim. poco a poco*

AcGtr *B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D Cm F B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D Cm7 F*

Vln. 1 *f* *mf* *dim. poco a poco*

Vln. 2 *f* *mf* *dim. poco a poco*

Vla. *f* *mf* *dim. poco a poco*

Vc. *f* *mf* *dim. poco a poco*

DB. *f* *mf* *dim. poco a poco*



47

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

A.

S. Vln.

Ae. Gtr.

Vln. 1.

Vln. 2.

Vla.

Vc.

D.B.



33

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

A.

S. Vln.

Ae. Gtr.

Vln. 1.

Vln. 2.

Vla.

Vc.

D.B.

*p*

*p*

*p*

would not stay where the ci-ty streets pro-claim to lead-ly...man's end-ave-or though mu-sic is a pret-ty thing fine com-pa-ny... ch.

Improvised part for 3rd Verse

*B♭* F *B♭* *E♭* *B♭/D* C m7 F *B♭* F *B♭* *F♯* *B♭/D* C m7 F *B♭*

*mp*

*mp*

*mp*

62 **M**

A in the South where my new home lay black eyed girl and wild love - ses.

Ac.Gtr B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D C<sup>m</sup> F

Vln. 1 *mf*

Vln. 2 *mf*

Vla *mf*

Vc *mf*

D.B. *mf*



64

Fl. *mf*

B♭ Cl. *mf*

Hr. *mf*

B♭ Tpt. *mf*

A hum-ming birds and roses there in old Mex-i - co

Ac.Gtr B<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D C<sup>m</sup> F B<sup>b</sup>

Vln. 1 *mp*

Vln. 2 *mp*

Vla *mp*

Vc *mp*

D.B. *mp*



73

Fl. *f* *mp*

B♭ Cl. *f*

Hrn. *f*

B♭ Tpt. *f*

A. *f*

S. Vln. *f*

Ac. Gtr. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

wil - der - ness look my breath a - way and waves grew high as I was lea - ving

B♭ E♭ F B♭ E♭ B♭/D Cm7 F

77

Fl. *mp*

B♭ Cl. *mp*

Hrn. *mp*

B♭ Tpt. *mp*

Timp. *mp*

A. *mp*

S. Vln. *mf* *dim.* *mf*

Ac. Gtr. *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

I sailed so far a - way look - ing for ad - ven - ture

B♭ F B♭ E♭ B♭/D Cm7 F B♭ E♭ B♭

*mf*

Musical score for measures 1-21. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Soprano Violin (S Vln.), Acoustic Guitar (Ac Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B♭ major. The score features dynamic markings such as *mf* and *f*, and includes a guitar chord progression: E♭, B♭, Dm, F, Gm, B♭/D, E♭, B♭, E♭, B♭, Cm, F, Gm, F, E♭, B♭.



*Moderato*  
Tempo one

Musical score for measures 22-31. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Soprano Violin (S Vln.), Acoustic Guitar (Ac Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B♭ major. The score features dynamic markings such as *mf* and *f*, and includes a guitar chord progression: E♭, B♭, Gm, D, B♭, E♭, Gm, F, E♭, B♭, Cm, F, B♭.

Musical score for measures 101-110. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Timpani (Timp.), Alto Saxophone (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The vocal line (S. Vln.) has lyrics: "wil-der-ness took my breath a-way and waves grew high as I was lea-ving man has to find his way where no one ev-er goes". The guitar part (Ac. Gtr.) shows chords: B♭, E♭, F, B♭, E♭, B♭/D, C<sup>m</sup>, F, B♭, F, B♭, E♭, B♭/D, C<sup>m7</sup>, F. The woodwinds and strings play sustained notes with various dynamics and articulation marks.

Musical score for measures 110-119. This section features a "Rall" (Ritardando) marking and dynamic changes to *mp* (mezzo-piano). The woodwinds (Fl., B♭ Cl., Hn., B♭ Tpt.) and strings (Vln. 1, Vln. 2, Via., Vc., D.B.) play sustained notes with a decrescendo. The guitar part (Ac. Gtr.) remains silent. The vocal line (A.) is silent. The score concludes with a fermata and dynamic markings.



Vocal soloist reads and is then followed by the narrator whose narration ends with "we're going to America in the morn". This leads to the violin and cello soloists performing a reel. The narrator enters in the last four bars of the reel with a reading that begins with the word "America...", the next movement begins after the completion of the above mentioned four bars and the narrator's line, "... a pond which father named Fountain Lake".

# Fountain Lake

*Andante* ♩ = 88 (Narration continues) "great was the delight!..." Bach/Willet

Measures 1-8: S. Ve. *Pizz.* *mf*; Violin I *p*; Violin II *p*. Includes performance instruction: *Div non vib.*

Measures 9-16: S. Ve. *mf*; Violin I *mp*; Violin II *mp*. Includes performance instruction: *Arco*.

Measures 17-24: S. Vln. *mf*; S. Ve. *mf*; Violin I *mp*; Violin II *mp*; Viola *p*; Cello *p*. Includes performance instruction: *rit.*

Measure 25: *a tempo*. Includes performance instruction: *p*.

33

Musical score for measures 33-40. The score is for four instruments: S. Vln., S. Ve., Ve., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The S. Vln. part starts with a measure rest and then plays a melodic line. The S. Ve. part plays a bass line with some triplets. The Ve. part plays a rhythmic accompaniment with eighth notes. The Cb. part plays a bass line with some triplets. Dynamics include *mp*, *pizz.*, and *mf*. There are square box markers at the beginning and end of the system.

41

Musical score for measures 41-48. The score is for four instruments: S. Vln., S. Ve., Ve., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The S. Vln. part continues its melodic line. The S. Ve. part continues its bass line. The Ve. part continues its rhythmic accompaniment. The Cb. part continues its bass line. Dynamics include *mp* and *mf*. There are square box markers at the beginning and end of the system.

49 [P]

Musical score for measures 49-56. The score is for eight instruments: Fl., Bb. Cl., Hn., Bb. Tpt., S. Vln., S. Ve., Ve., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The Fl. part starts with a measure rest and then plays a melodic line. The Bb. Cl. part plays a rhythmic accompaniment. The Hn. part plays a melodic line. The Bb. Tpt. part plays a melodic line. The S. Vln. part continues its melodic line. The S. Ve. part continues its bass line. The Ve. part continues its rhythmic accompaniment. The Cb. part continues its bass line. Dynamics include *mp*, *arco*, and *mf*. There is a square box marker at the beginning of the system.

57

Fl. *mp rit.*

B♭ Cl. *mp rit.*

Hn. *mp rit.*

B♭ Tpt. *mp rit.*

S Vln. *rit.*

S Vc. *rit.*

Vln. I *mp rit.*

Vln. II *mp rit.*

Vla. *mp rit.*

Vc. *arco rit.*

Cb. *arco rit.*

65 *a tempo*

Fl. *mf a tempo*

B♭ Cl. *mf a tempo*

Hn. *mf a tempo*

B♭ Tpt. *mf a tempo*

S Vln. *f a tempo*

S Vc. *f a tempo*

Vln. I *mf a tempo*

Vln. II *mf a tempo*

Vla. *mf a tempo*

Vc. *mf a tempo*

Cb. *mf a tempo*

73

Fl. *mp*

B. Cl. *mp*

Hrn.

S. Vln.

S. Vc.

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

Cb.

□ □

Detailed description: This system contains measures 73 through 80. The Flute and Bass Clarinet parts begin with a *mp* dynamic. The Violin and Viola parts feature a melodic line with accents and slurs. The Violoncello part starts with a *mf* dynamic, playing a rhythmic pattern with *pizz.* (pizzicato) and *arco* (arco) markings. The Horn and Clarinet parts have sustained notes with slurs. The Cello part has a similar rhythmic pattern. There are two empty square boxes at the bottom of the system.

81 R

Fl.

B. Cl. *mp*

Hrn. *mp*

B. Tpt. *mp*

S. Vln. *mf*

S. Vc. *mf*

I. Vln. *mp*

II. Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

□ □

Detailed description: This system contains measures 81 through 88. Measure 81 is marked with a rehearsal sign 'R'. The Flute part has a melodic line. The Bass Clarinet, Horn, and Bass Trombone parts have sustained notes with *mp* dynamics. The Violin and Viola parts have a melodic line with *mf* dynamics. The Violoncello part has a rhythmic pattern with *mp* dynamics. The Horn and Clarinet parts have sustained notes with slurs. The Cello part has a similar rhythmic pattern. There are two empty square boxes at the bottom of the system.

89

S. Vln.

S. Vc.

Vc. *mp* *pizz.* *tr.*

Detailed description: This system contains measures 89 through 96. The Violin and Viola parts have a melodic line. The Violoncello part has a rhythmic pattern with *mp* dynamics, *pizz.* (pizzicato), and *tr.* (trills) markings. There are two empty square boxes at the bottom of the system.



Vocal soloist reads and is then followed by the narrator with the following: "As I arrived on the steamer in San Francisco, a man on the wharf asked where I was bound. Anywhere that is wild! I cried. I set out again afoot, and soon came to the great Central Valley, like a flowered lake of pure sunshine". (The movement begins)

# Range of Light

Willett/Leah

*Moderato*  $\text{♩} = 120$   
*Molto Legato*

Cello *mp*

Contrabass *Pizz.* *mp* *poco rit.*

Narration resumes with "Looking eastward from the summit"...

*a tempo*

Fl. *mp*

Bb Cl. *mp*

Bb Tpt. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl. *rit.*

Bb Cl. *rit.*

Bb Tpt. *rit.*

Vln. I *rit.*

Vln. II *rit.*

Vla. *rit.*

Vc. *rit.*

Cb. *rit.*

21 **S** *a tempo*

Fl.  
B♭ Cl.  
B♭ Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

29

Fl.  
B♭ Cl.  
Hr.  
B♭ Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

37

Fl.  
B♭ Cl.  
Hr.  
B♭ Tpt.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The narration continues on after the movement ends with several more lines and ends with "...above all others the range of light"

# The Cricket's Call

*Allegro con Spirito* ♩ = 69

Willett/Leah

Flute *mf*

Clarinet in B♭ *mf*

Frame Dr Percussion *mf*

Alto *mf* all life woke in the soft and the green and jumped to the Crick-ets call stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

Solo Violinist *mf*

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

Contrabass *mf*

Fl. *f*

B.Cl. *f*

Hr. *f*

B.Tpt. *f*

Frame Dr. *f*

A. *f* all life woke in the soft and the green and jumped to the Crick-ets call stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

T. *f* all life woke in the soft and the green and jumped to the Crick-ets call stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

S.Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*





33

Fl.

B. Cl.

Frane. Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*mf* *f*



(Narration bars 45-52) "Another glorious Sierra day..."

*meno mosso* ♩ = 58

41

Fl.

B. Cl.

Hn.

Frane. Dr.

S. Vln.

S. Vc.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*rit.* *mp*



(Narrator ends with) ... "a good practical sort of immortality."

49

Fl. *mp*

Hr. *mp*

A. Solo  
*mf* myr-i-ad-i-ty in the eyes in the trees that for a thou-sand years had watched the life at play

S.Vin. *mp*

S.Vc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

(Narration 61-69) "Few are altogether deaf..."

57

Fl. *mf*

B.Cl. *mf*

Hr. *mf*

A. cry - stal writ - ings on the cliffs were read by all at mid - day

S.Vin. *mf*

S.Vc. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

(Narrator ends with) ... "all difficulties in the way of forest preservation would vanish."

65

B. Cl. *poco rit.*

Ha. *mf mp poco rit.*

S. Vln. *poco rit.*

S. Vc. *poco rit.*

Vln. I *poco rit.*

Vln. II *poco rit.*

Vla. *poco rit.*

Vc. *div. poco rit.*

Cb. *poco rit.*

**V** *meno mosso* ♩ = 54

72

Fl. *mp*

Ha. *mp*

B. Tpt. *mp*

A. *mf* *pi - sma flow - ers pat - terns in the pools bled in the dew wing - ed things u - pon the bees - ces blew*

T. *mf* *pi - sma from flow - ers made pat - terns in the pools a - light - ing spi - ds bled in the dew wing - ed things u - pon the bees - ces blew in the*

S. Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



91 **W** *Tempo 1*

Fl. *mf*

B.Cl. *mf*

Frame Dr. *mf*

A. *mf* all life woke in the soft and the green and jumped to the Cri-kefs call stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

T. *mf* stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

S.Vin. *mf*

Vin. I. *mf*

Vin. II. *mf*

Vla. *mf*

Vc. *mf*

Ch. *mf*

99

Fl. *f*

B.Cl. *f*

Hrn. *f*

B.Tpt. *f*

Frame Dr. *f*

A. *f* all life woke in the soft and the green and jumped to the Cri-kefs call stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

T. *f* all life woke in the soft and the green and jumped to the Cri-kefs call stop-ping a-side for the seeds in their time while the leaves fell down in the Fall

S.Vin. *f*

Vin. I. *f*

Vin. II. *f*

Vla. *f*

Vc. *f*

Ch. *f*



107

Fl. *mp cresc. poco a poco*

B. Cl. *mp cresc. poco a poco*

Hn. *mp cresc. poco a poco*

B. Tpt. *mp cresc. poco a poco*

A. *mp*

T. *mp*

S. Vln. *mp cresc. poco a poco*

Vln. I *mp cresc. poco a poco*

Vln. II *mp cresc. poco a poco*

Vla. *mp cresc. poco a poco*

Vc. *mp cresc. poco a poco*

Cb. *mp cresc. poco a poco*

*all life sang all life sang all life a-woke all life sang all life sang life a - woke all life sang all life sang all life a-woke all life sang all life sang life a -*

*cresc. poco a poco*

*f*

115

Fl. *mp morendo*

B. Cl. *mp morendo*

Hn. *mp*

B. Tpt. *mp*

A. *wake dim mp*

T. *wake dim mp*

S. Vln. *115 dim mp*

Vln. I *115 mp morendo*

Vln. II *mp morendo*

Vla. *mp morendo*

Vc. *Pizz. mp morendo*

Cb. *mp morendo*

*mp morendo*

FINE



# Eyes in the Trees

*Moderato* ♩ = 120

*molto legato*

Violin I

Violin II

Viola

Cello

Contrabass

*mp*

*con sord.*

*poco rit.*

*a tempo*

*mp*

*a tempo*

*mp*

*a tempo*

*mp*

*a tempo*

*mp*

*poco rit.*

*mp*

Willet/Leah

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*poco rit.*

*a tempo*

*poco rit.*

*a tempo*

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Vln. I *mf* *dim* *poco rit.*

Vln. II *mf* *dim* *poco rit.*

Vla. *mf* *dim* *poco rit.*

Vc. *mf* *dim* *poco rit.*

Cb. *mf* *dim* *poco rit.*

*Arco*

43 *a tempo*

Vln. I *mp* *rit.*

Vln. II *mp* *rit.*

Vla. *mp* *rit.*

Vc. *mp* *rit.* *a tempo* *poco rit.*

Cb. *mp* *rit.* *a tempo* *poco rit.*

*Pizz.*

50 *a tempo*

Fl. *mp* *a tempo*

B♭ Cl. *mp* *a tempo*

Hr. *mp* *a tempo*

B♭ Tpt. *mp* *a tempo*

A *Solo* *a tempo*  
*mf* White Trout sank to the lower pools

S.Vln. *mp*

S.Vc. *mp*

Vc. *a tempo*

Cb. *a tempo*

58

Fl. *poco rit.*

B♭ Cl. *poco rit.*

Hr. *poco rit.*

B♭ Tpt. *poco rit.*

A. *poco rit.*

S.Vln. *poco rit.*

S.Vc. *poco rit.*

Vc. *poco rit.*

Cb. *poco rit.*

eve - - - - ry eave held a Deer

66 **Z** *a tempo*

Fl.

B♭ Cl.

Hr.

B♭ Tpt.

A.

S.Vln.

S.Vc.

Vc.

Cb.

eve - - - - ry crag held the Dia - - - - gons eye

74

Fl. *cresc.*

B♭ Cl. *cresc.*

Hr. *cresc.*

B♭ Tpt. *mf*

A.

S.Vln. *cresc.*

S.Vc. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Geese fell a - way on the wind *cresc.*

*Alto*

82

Fl. *mf* *dim* *a tempo* *mp* *rit.*

B.Cl. *mf* *dim* *a tempo* *mp* *rit.*

Hn. *mf* *dim* *a tempo* *mp* *rit.*

A. in the *mf* *dim* *rit.* *a tempo* *rit.*  
*mf* *dim* *rit.* *a tempo* *rit.*  
*mf* *dim* *rit.* *a tempo* *rit.*  
*mf* *dim* *rit.* *a tempo* *rit.*  
*mf* *dim* *rit.* *a tempo* *rit.*  
*mf* *dim* *rit.* *a tempo* *rit.*

S.Vln. *mf* *dim* *rit.* *a tempo* *rit.*

S.Vc. *mf* *dim* *rit.* *a tempo* *rit.*

Vc. *mf* *dim* *rit.* *a tempo* *mp* *rit.*

Cb. *mf* *dim* *rit.* *a tempo* *mp* *rit.*



91 **Andante** ♩ = 76

Fl. *rit.* *a tempo* *mp* *poco accel.* *rit.*

B.Cl. *mp* *rit.*

A. *Melody* *mp* *rit.* *a tempo* *poco accel.* *rit.*  
*mp* *rit.* *a tempo* *poco accel.* *rit.*  
*mp* *rit.* *a tempo* *poco accel.* *rit.*  
*mp* *rit.* *a tempo* *poco accel.* *rit.*

T. *mp* *rit.* *a tempo* *poco accel.* *rit.*

S.Vln. *rit.* *a tempo* *poco accel.* *rit.*

Vc. *mp* *rit.* *a tempo* *poco accel.* *rit.*

*mp* *rit.* *a tempo* *poco accel.* *rit.*



98 *piu mosso*  $\text{♩} = 88$

Fl. *mp*

B.Cl. *mp*

Hn. *mp*

B.Tpt. *mf*

A. *mf* crags held the Dra-gon-fly eaves held the Deer leaves left swift-ly for the ground eyes in the trees closed in sleep

T. *mf* crags held the Dra-gon-fly eaves held the Deer leaves left swift-ly for the ground eyes in the trees closed in sleep

S.Vln. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

106 *rit. poco a poco*

Fl. *rit. poco a poco*

B.Cl. *rit. poco a poco*

Hn. *rit. poco a poco*

B.Tpt. *rit. poco a poco*

A. *rit. poco a poco* i - ey winds blew cold and deep

T. *rit. poco a poco* i - ey winds blew cold and deep

S.Vln. *mf* *rit. poco a poco*

Vln. I *rit. poco a poco*

Vln. II *rit. poco a poco*

Vla. *rit. poco a poco*

Vc. *rit. poco a poco*

Cb. *rit. poco a poco*

**Tempo I**

*mp* *Pizz.*



114

Fl. *mp*

B♭ Cl. *mp*

B♭ Tpt. *mp*

A. *mp* White Trout sank to the low - - - er pools

T. *mp* White Trout sank to the low - - - er pools

S. Vln. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

122

Fl. *rit.*

B♭ Cl. *rit.*

B♭ Tpt. *rit.*

A. *rit.* eve - - - ry cave held a Deer

T. *rit.* eve - - - ry cave held a Deer

S. Vln. *rit.*

Vln. I *rit.*

Vln. II *rit.*

Vla. *rit.*

Vc. *rit.*

Cb. *rit.*

130 *a tempo*

Fl. *a tempo*

B.Cl. *a tempo*

B.Tpt. *a tempo*

A. *a tempo*  
eve - - - - ry crag held the Dra - - - - gon's eye

T. *a tempo*  
eve - - - - ry crag held the Dra - - - - gon's eye

S.Vln. *mp*

Vln. I *q tempo*

Vln. II *q tempo*

Vla. *a tempo*

Vc. *a tempo*

Cb. *a tempo*

138

Fl. *cresc.*

B.Cl. *cresc.*

Hn. *cresc.*

B.Tpt. *cresc.*

A. *cresc.*  
Geese fell a - way on the wind

T. *cresc.*  
Geese fell a - way on the wind

S.Vln. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.* *Arco*

146

Fl. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

B. Cl. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Hn. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

B. Trpt. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

A. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

T. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

S. Vln. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Vln. I *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Vln. II *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Vla. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Vc. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Cb. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

in the *mf* for - - - est of *dim* the peace - ful *poco rit.* *a tempo* *rit.* *p*

in the *mf* for - - - est of *dim* the peace - ful *poco rit.* *a tempo* *rit.* *p*



155

Fl. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

B. Cl. *mf* *dim* *poco rit.* *a tempo* *rit.* *p*

Vln. I *mf* *dim* *poco rit.* *a tempo* *rit.* *ppp*

Vln. II *mf* *dim* *poco rit.* *a tempo* *rit.* *ppp*

Vla. *mf* *dim* *poco rit.* *a tempo* *rit.* *ppp*

Vc. *mf* *dim* *poco rit.* *a tempo* *rit.* *ppp*

repeat with varying speed and dynamic

repeat with varying speed and dynamic

repeat with varying speed and dynamic

repeat with varying speed and dynamic

repeat with varying speed and dynamic

repeat with varying speed and dynamic

Fine



## The Dragon's Eye

There is narration that precedes the beginning of this movement. It begins "Why should man... and ends with ..."no extraordinary commotion whatever"  
There is also narration within the movement as indicated.

Willett/Leah

*Andante*  $\text{♩} = 63$   
*Solo molto legato*

S Vc *mf*

9 *Solo*  
*mf* engs held the Dra-gon's eye White Trout stank from low-er pool cry-stal writ-ings dimmed u-pon the cliffs with none to read at mid-day

A

S Vc *mp*

(Narration bars 17-32) "These temple destroyers..."

17 *CC* *molto legato*  
*mp*

B. CL

17 *mp*

S Vln

S Vc

(Narration ends with) ..."polished stone, touching but separate."

25

B. CL

25

A

eyes in the trees closed to weep to the echoes of a Cri-ke's call

S Vln

S Vc

33

B. CL *mf*

33

A *f* but small things blaze too quick-ly from view fall too ea-si-ly too quick-ly are si-lent

S Vln *mf*

S Vc *mf*





subito allargando

Fl *f* *mp* *rit.*

B. Cl. *f* *mp* *rit.*

Hn. *f* *mp* *rit.*

B. Tpt. *f* *mp* *rit.*

CYM  
SN  
BD *f*

A *f* past the boot prints in the red past the dried seas of e-ven-ness and God. from the for-est of the peace - ful rain  
*rit.*

S Vln. *f* *mp*

S Vc. *f* *mp*

Vln. I *f* *mp* *rit.*

Vln. II *f* *mp* *rit.*

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

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

Cb. *f* *mp* *rit.*

FINE

## Roses in the Hollow

(Movement begins after the narrator's line)  
 ..."so surely good and noble to strive for."

Willett/Leah

*Leggiero*  $\text{♩} = 172$

Flute *mf*

Percussion Frame Dr. *mf*

Alto *f* all the wing-ed things danced on the breeze sang from cas-tles in trees there were Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze

Tenor *f* all the wing-ed things danced on the breeze sang from cas-tles in trees there were Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze

S. Violin *f*

Fl. *f*

E♭ Cl. *f*

Hr. *f*

B♭ Tpt. *f*

Frame Dr. *f*

A. *f* all the wing-ed things danced on the breeze sang from cas-tles in trees there were Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze

T. *f* all things danced Car - ol-nah sang from cas-tles in trees Car - ol-nah sang from cas - tles in trees wing-ed things danced on the breeze

S. Violin *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

17

Fl. *mp cresc. poco a poco*

B♭ Cl. *mp cresc. poco a poco*

Hr. *mf*

B♭ Tpt. *mf*

Frns: Dr. *mp cresc. poco a poco*

A. *mp* Ro - ses in the hol - low *mf* Ro - ses in the hol - low *f* Ro - ses in the hol - low

T. *mp* Ro - ses in the hol - low *cresc. poco a poco* Ro - ses in the hol - low *f* Ro - ses in the hol - low

S. Vln. *mp*

Vln. I *mp cresc. poco a poco*

Vln. II *mp cresc. poco a poco*

Vla. *mp cresc. poco a poco*

Vc. *div. mp cresc. poco a poco*

Cb. *mp cresc. poco a poco*

23

Fl. **EE**

Frns: Dr. *mf*

S. Vln. *f*

S. Vc. *f*

31

Fl. *f*

Frns: Dr. *f*

S. Vln. *f*

S. Vc. *f*

Vla. *f*

Vc. *f Pizz.*

Cb. *f Pizz.*



39

Fl. *f*

B♭ Cl. *f*

Hrn.

B♭ Tpt. *mf*

*mf*

S. Vln. *f*

S. Vcl. *f*

Vin. I *f*

Vin. II *mf*

Vla. *mf*

Vc. *mf* *Arco*

Cb. *mf* *Arco*

47

Fl. *mp cresc. poco a poco* *f*

B♭ Cl. *mp cresc. poco a poco* *f*

Hrn. *mp* *mf* *f*

B♭ Tpt. *mp* *mf* *f*

Frane Dr. *mp* *mf* *f*

A. *mp* Ro - ses in the hol - low *mf* Ro - ses in the hol - low *f* Ro - ses in the hol - low

T. *mp* Ro - ses in the hol - low *mf* Ro - ses in the hol - low *f* Ro - ses in the hol - low

S. Vln. *mp* *f*

Vin. I *mp cresc. poco a poco* *f*

Vin. II *mp cresc. poco a poco* *f*

Vla. *mp cresc. poco a poco* *f*

Vc. *mp cresc. poco a poco* *f*

Cb. *mp cresc. poco a poco* *f*



53 **FF**

Fl. *mp* *cresc. poco a poco* *f*

B-Cl. *mp* *cresc. poco a poco* *f*

Hrn. *mf* *f*

B-Tpt. *mf* *f*

S.Vln. *mf* *f*

Vln. I *mp* *cresc. poco a poco* *f*

Vln. II *mp* *cresc. poco a poco* *f*

Vla. *mp* *cresc. poco a poco* *f*

Vc. *mp* *cresc. poco a poco* *f*

Cb. *mp* *cresc. poco a poco* *f*

62

A *mf* White Quartz and Col-um-bina Ol-ives of the fields

T *mf* White Quartz and Col-um-bina Ol-ives of the fields

S.Vln. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

66

A Gar-net Isch Fsch-sia Dan-cera Mar-ble Nympha in the Dra-gon-fly pool

T Fsch-sia Dan-cera Mar-ble Nympha in the Dra-gon-fly pool

S.Vln. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Musical score for measures 70-73. The score includes parts for Flute (Fl.), Bass Clarinet (B.Cl.), Horn (Hn.), Bass Trombone (B.Tpt.), Solo Violin (S.Vln.), Solo Viola (S.Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mp* and *mf*. The string section has markings for *f* and *mf*, with the instruction "on the string" above the staves. A double bar line is present at the end of measure 73.

Musical score for measures 74-77. The score includes parts for Flute (Fl.), Bass Clarinet (B.Cl.), Horn (Hn.), Bass Trombone (B.Tpt.), Solo Violin (S.Vln.), Solo Viola (S.Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The key signature changes to two sharps (F# and C#) at measure 74. A rehearsal mark "GG" is placed above the Flute staff at the beginning of measure 74. Dynamics include *f* and *mf*. The string section has markings for *f* and *mf*. A double bar line is present at the end of measure 77.

79

Fl. *mp*

B.Cl. *mp*

Marimba *mp*

A. *mf* small Bears and E - - - - - greta

T. *mf* small Bears E - - - - - greta

S.Vln. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

83

Fl.

B.Cl.

B.Tpt. *mp*

Marimba

A. A - gate globes and Cran - ber - ry moi - - - - - sea pawr sad

T. A - gate globes Cran - - - - - ber - ry moi - - - - - sea

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 87-90. The score includes parts for Flute (Fl.), Clarinet in B-flat (B.Cl.), Horn (Hn.), Trumpet in B-flat (B.Tpt.), Marimba, Alto Saxophone (A.), Tenor Saxophone (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Soprano and Tenor) are also present. The key signature is D major and the time signature is 4/4. Dynamics include *mf* and *mp*. The lyrics are: "whis - kers Ber - ry Fox - es".

Musical score for measures 91-94. The score includes parts for Flute (Fl.), Horn (Hn.), Trumpet in B-flat (B.Tpt.), Marimba, Alto Saxophone (A.), Tenor Saxophone (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Soprano and Tenor) are also present. The key signature is D major and the time signature is 4/4. Dynamics include *mp* and *cresc. poco a poco*. The lyrics are: "Gar-net beds Ro-ses in the hol-low Fuch-sia Dan - cern Ot-ters of the field paws and whis - kers Ber - ry Fox-es Bears and E - grets".



96

Fl.

B.Cl.

Hn.

B.Tpt.

Marimba

A.

T.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

White Quartz and Col-lan bates Ot-ters of the fields *f* A - gate

Gar-net beds Ro-ses in the hol-low Fuch-sia Dan-cers Ot-ters of the fields paws and whisk-ers Ber-ry Fox-es Bears and E-grets A - gate *f*

100

Fl.

B.Cl.

Hn.

B.Tpt.

Marimba

A.

T.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

glober

glober

Marimba *mp*

A *mp* all the wing-ed things danced on the breeze sang from cas-tles in trees there were Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze

T *mp* all things danced Cas - di - nals sang from cas - tles in trees

106

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

114

Fl. *mp*

Frame Dr. *mp*

A all the wing-ed things danced on the breeze sang from cas - tles in trees there were Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze

T car - di - nals sang from cas - tles in trees wing-ed things danced on the breeze all things danced car-di-nals sang from cas - tles in trees

114

S.Vln. *mp*

Vc. *mp* Pizz.

Cb. *mp* Pizz.

122

Fl. *cresc. poco a poco*

Frame Dr. *cresc. poco a poco*

A all the wing-ed things danced on the breeze sang from cas - tles in trees there were Mar - ble Nymphs that bathed in the dew all the wing-ed things danced on the breeze *cresc. poco a poco*

T car - di - nals sang from cas - tles in trees wing-ed things danced on the breeze all things danced car-di-nals sang from cas - tles in trees. *cresc. poco a poco*

122

S.Vln. *cresc. poco a poco*

Vln. I *cresc. poco a poco*

Vc. *cresc. poco a poco* Aro

Cb. *cresc. poco a poco*

130

Fl. *sempre cresc. poco a poco*

B. Cl. *sempre cresc. poco a poco*

Frans. D. *sempre cresc. poco a poco*

A. all life sang all life sang all life sang in the fields

T. car-di-nals sang from cas-tles in trees all life sang all life sang all life sang

S. Vla. *sempre cresc. poco a poco*

Vln. I *sempre cresc. poco a poco*

Vln. II *mf sempre cresc. poco a poco*

Vc. *cresc. poco a poco*  
Arco

Cb. *cresc. poco a poco*

138

Fl. *mf*

B. Cl. *mf*

Hrn. *mf*

B. Tpt. *mf*

Frans. D.

A. all life sang all life sang all life sang in the fields

T. in the fields all life sang all life sang in the fields

S. Vla. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Musical score for measures 146-153. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Frame Drum (Frame Dr.), Alto Saxophone (A), Tenor Saxophone (T), Soprano Violin (S.Vln.), Soprano Viola (S.Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time with a key signature of one sharp (F#). The dynamic marking is *f* (forte). The score shows a complex texture with many sixteenth and thirty-second notes.

Musical score for measures 154-161. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Frame Drum (Frame Dr.), Soprano Violin (S.Vln.), Soprano Viola (S.Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time with a key signature of one sharp (F#). The dynamic marking is *f* (forte). The score shows a complex texture with many sixteenth and thirty-second notes.

FINE