

**Erik Q Ransom**

***A Prayer In Spring***

“The Pasture”

“October”

“Now Close the Windows”

**For Tenor and Chamber Orchestra**

Full Score

2013

## **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;  
Tomorrow'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.

## **Now Close the Windows**

Now close the windows and hush the fields:  
If the trees must, let them silently toss;  
No bird is singing now, and if there is,  
Be it my loss.

It will be long ere the marshes resume,  
I will be long ere the earliest bird:  
So close the windows and hear not the wind,  
But see all wind stirred.

## 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

### **Percussion:**

The Pasture

1: Vibes, small susp cymbal, med susp cymbal  
2: Crotales, Chimes, Glock, Triangles, large susp cymbal

October

1: Vibes, small susp cymbal, med susp cymbal, large susp cymbal, Triangle (low)  
2: Crotales, Chimes, Glock, Tam-Tam, Triangles (low triangle shared with player 1 or use separate triangle)

Now Close the Windows:

1: Vibes, small susp cym, med susp cymbal, large susp cymbal  
2: Crotales, Glock, Tam-Tam, Triangles

*duration: ca. 10 ½ -11 minutes*

# A Prayer in Spring

## "The Pasture"

Score in C

Text: Robert Frost

Erik Q. Ransom  
(2013)

Bright and majestic

♩ = ca 76

poco rit.

♩ = ca 72

5/4

Flute (Picc/Alt Fl)

Oboe (Eng Hrn)

Clarinet in Bb (Bss Cl)

Bassoon (Contra)

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

Percussion 2

Piano (Celesta)

Harp

Tenor

Violin 1

Violin 2

Viola

Violoncello

Contrabass

**VIBES** w/hard cord motor off throughout

**CROTALES** w/brass

**CHIMES** w/rawhide

**E F G A**  
**D C B**

*pp < p*

*f < ffp*

*f < ffp*

*f*

*dim.*

*mp*

*p*

*pp*

*ff*

*f*

*mf*

*mp*

*ff*

*f*

*mf*

*mp*

*ff*

*mf*

*mp*

*ppp*

*ppp*

*slow cresc.*

*slow cresc.*

*mp*

*mp*

*non vib.*

*.....emerging*

*gradually add vib*

*vib. norm.*

Tempo I  
10 ♩ = 76

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

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tba.

(Vibes)  
Perc. 1  
Perc. 2  
Pno.  
Hp.  
T.

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*ff* *f* *fp* *f* *mp* *mf* *mp* *mf* *mp* *p*

*ff* *f* *mp*

*ff* *f* *mp*

*mp* *ff* *mp*

.....emerging  
non vib. *ppp* .....emerging  
*ppp*  
*p* *p*

gradually add vib  
*slow cresc.*  
gradually add vib  
*slow cresc.*

21 **Tempo I**  
♩ = 76

**3/4** poco rit. ♩ = 72

Fl.

Ob.

Cl. *pp < p*

Bsn.

Hn.

Tpt. *pp* *f p* *f* *mf* 5

Tbn.

Tba.

Perc. 1 (Vibes) *pp* *mp* *cresc.*

Perc. 2 CHIMES w/rawhide *p* CROTALES w/brass *p* *mp* *cresc.*

Pno. *pp* *mp* *cresc.*

Hp. *mp* 3 *mp* 4 *cresc.*

T.

**3/4** poco rit. ♩ = 72 vib. norm.

**3/4** **Tempo I** ♩ = 76

Vln. 1 *mp* 3 *p*

Vln. 2 *mp* 3 *p*

Vla.

Vc.

Cb.

29

4/4

Fl.

Ob.

Cl.

Bsn.

Hn. *mute*

Tpt. *f* 3 *mp* *mf* *p* *ppp* *mp* *p*

Tbn. *mp* *mute* *p* *ppp* *p* *p*

Tba. *mp* *p* *ppp* *p* *pp*

(Vibes)

Perc. 1 *f* *mf* *mp*

(Crot)

Perc. 2 *f* *mf* *mp*

Pno. *f* *mf* *mp*

Hp. *f* *mf* 3

T.

29

4/4

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

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

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

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

Cb. *pizz.* *mp*

39

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

Fl.

Ob.

Cl.

Bsn.

Hn. (mtd)  
pp cup mute ppp

Tpt.

Tbn. (mtd)  
pp ppp

Tba.

Perc. 1 (Vibes)  
p w/soft cord

Perc. 2 (Crot)  
pp GLOCK w/plastic mp

Pno.

Hp.  
p

T.  
mp espress. I'm go - ing out to

Vln. 1  
mf p mp p pp mp p

Vln. 2  
mf p mp p pp mp p

Vla.  
mf p mp p pp mp p

Vc.  
mf p mp p pp mp p

Cb. (pizz)  
p cresc. mf mp p

34 35 36 37 38 39 40 41



46

Fl. *bring out mf* *pp*

Ob. *mf* *mp* *mf* *mp* *pp* *bring out*

Cl. *mp*

Bsn. *mp* *mf* *p*

Hn.

Tpt.

Tbn.

Tba.

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

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

Pno. *mp* *mf*

Hp. *mf* *mp*

T. *mf* *pp*

clean the pas-ture spring:

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

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

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

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

Cb. *p* *mp* *p* *pp*

42 43 44 45 46 47 48

49

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

Fl. *p* *mp* *pp*

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

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

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

Hn. *p* *mp* *pp* *bring out (mtd)*

Tpt.

Tbn. *cup mute* *bring out* *p*

Tba.

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

Perc. 2 (Glock) *p*

Pno. *p*

Hp. *pp* *p* *mp*

T. *mp* *pp*

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

49

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

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

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

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

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

Cb. *pizz* *p*

57

3/4 4/4

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

Ob. *pp* *p* *ppp* *p* *pp* *ppp*

Cl. *pp* *p* *pp* *ppp* *p* *pp*

Bsn. *pp* *p* *p*

Hn.

Tpt.

Tbn. (mtd) *mp* *pp*

Tba.

Perc. 1 (Vibes) *pp* **TRIANGLES** (high and low)

Perc. 2 *p*

Pno.

Hp. *pp* *p* *p*

T. *Light/delicate* *mp*  
 And... wait to watch the... wa - ter clear I may;

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

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

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Cb. (pizz.) *pp*

56 57 58 59

rit. . . . .

61

Fl. *p mp > p mp*

Ob. *p pp p pp p pp*

Cl. *ppp p pp p pp p*

Bsn. *p p p pp*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (Vibes) *pp cresc. mp* w/med cord

Perc. 2 (Trgs) *p cresc.* GLOCK w/plastic

Pno. *pp cresc.*

Hp. *pp cresc.*

T. *p mp p*  
I shan't be gone long  
rit. . . . .

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

Vln. 2

Vla.

Vc.

Cb. *pizz. pp*

2/4 4/4 3/4

♩ = ca 70

Tempo I  
♩ = 76

67

Fl. *f* *mp* *p*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *mp* *pp*

Tpt. *st mute* *mp* *pp*

Tbn. *st mute* *mp* *pp*

Tba. *(mute)* *mp* *pp*

Perc. 1 **MED SUSP CYMB** w/yarn on bow *p* *mp*

Perc. 2 (Glock) *mp* **CROTALES** w/brass *f* *mp*

Pno. *mp* *f*

Hp. *mp* *f*

T. *mp* *mf* *f* *mp* *mf*

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

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

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

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

Cb. *f* *mf*

you come too. I'm go - ing out to

65 66 67 68 69 70 71 72

74

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

Fl. *f* *p* *mf* *p* *pp*

Ob. *f* *mp* *mf* *mp* *pp*

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

Bsn. *f* *mp* *mf* *mp* *pp*

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

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

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

Tba. (mtd) *mp* *pp* *p* *ppp*

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

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

Pho. *f* *mf*

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

T. *mp* *mf* *p*

fetch the lit - tle calf that's stand - ing by the moth er.

3/4 74 2/4 5/4 (3+2) 3/4 2/4 4/4

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

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

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

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

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

G<sub>7</sub> D<sub>7</sub> C<sub>7</sub> F<sub>7</sub> A<sub>b</sub>

80

4/4

Fl. *p* *ppp* *3* *p* *pp* *pp* *3* *p* *pp*

Ob. *mp dolce* *p* *mp*

Cl. *p* *3* *pp* *pp* *3* *p* *pp* *ppp* *3*

Bsn. *p* *p* *p*

Hn.

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

Tbn.

Tba.

Perc. 1

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

Pno.

Hp. *B $\flat$*  *C $\natural$*  *E $\flat$  B $\flat$*  *A $\natural$  B $\flat$*

T. *Light/delicate* *mp* *3* *mp*  
 It's so young; It tot - ters when she licks it with her tongue. I

80

4/4

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

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb.

84

Fl. *ppp* *p* *ppp* *p > pp*

Ob. *p* *mp* *pp*

Cl. *p* *ppp* *p* *pp*

Bsn. *p* *p* *pp*

Hn.

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

Tbn.

Tba.

Perc. 1 VIBES w/med cord *pp* *cresc.* *mp* *pp*

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

Pno. *pp* *cresc.* *mp*

Hp. *pp* *cresc.* *mp*

T. *p*

shant be gone long rit. *p* you come

84

Vln. 1 *mp* *p*

Vln. 2

Vla.

Vc. (pizz)

Cb. *pp*

rit.  $\text{♩} = 70$

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



rit. -----  $\text{♩} = \text{ca } 54$

Faster  $\text{♩} = \text{ca } 96$

**91**  $\frac{5}{4}^{(2+3)}$   $\frac{2}{4}$  **96**  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Tba.

**VIBES**

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

Perc. 2 *pp* *ppp*

Pno. *mp* *p* *pp* *ppp*

Hp.

T. *mp* *pp*  
too. -----

rit. -----  $\text{♩} = \text{ca } 54$

**91**  $\frac{5}{4}^{(2+3)}$   $\frac{2}{4}$  **96**  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb.

Fl. **3/4** **4/4** **5/8** (3+2) **3/4** **5/4** (3+2) **3/4**

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

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

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

Hn.

Tpt.

Tbn.

Tba.

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

Perc. 2 *p*

Pno. *mp* 5

Hp. *mp* 5 D<sub>2</sub>

T.

Vln. 1 **3/4** mute off **4/4** **5/8** (3+2) **3/4** **5/4** (3+2) **3/4**

Vln. 2 *mp* sul pont.

Vla. *mp*

Vc.

Cb.

104

Fl. *mp* *> p* *mp* *> p* *pp*

Ob. *mp* *> p* *mp* *> p* *pp*

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

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

Hn.

Tpt.

Tbn.

Tba.

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

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

Pno. *mp* 5

Hp. *mp* 5

T.

Vln. 1 104 *pp* (S.P.) *p* *mp* *> pp* *pp* *p*

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

Vla.

Vc.

Cb.

*♩ = ca 132*

attacca

"October"

110

Fl. *mp* *mp*

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

Cl.

Bsn.

Hn.

Tpt. *p* *mp* *st. mute*

Tbn.

Tba.

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

Perc. 2 *p*

Pno. *p* *p* *p* *p*

Hp. *p* *p*

Tenor *G:*

110

(tr) *ppp* *ord.* *pizz.* *p* *arco sul pont.* *mp >* *pizz.* *arco >* *mp >*

Vln. 1 *ppp* *ord.* *pizz.* *p* *arco sul pont.* *mp >* *pizz.* *arco >* *mp >*

Vln. 2 *ppp* *ord.* *pizz.* *p* *arco sul pont.* *mp >* *pizz.* *arco >* *mp >*

Vla. *mp >* *p* *mp >*

Vc.

Cb.

118

Fl. *mp* >

Ob. *mp* >

Cl. *mp* >

Bsn. *mp* >

Hn.

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

Tbn.

Tba.

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

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

Pno. *p* *mf*

Hp. *p*

T. *G#*

Vln. 1 S.P. *ord.*

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

Vla. *mp* *mp*

Vc.

Cb.

123

3/4

Fl. *mp* 5 3 *cresc.* 3 6 *tr*

Ob. *mp* *cresc.* 5 5

Cl. *mp* *cresc.* *mp*

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

Hn. (mtd)

Tpt. 3 3 *f* 3 *mp* 3

Tbn.

Tba.

(Vibes) MED SUSP CYMB w/yam

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

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

Pho. 3 3 *tr* *p*

Hp. *p* *mp* *p*

T. C: B:

123

3/4

Vln. 1 *pp* arco *tr*

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

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

Vc. *pp* *tr*

Cb. arco *mf* *pp*

4/4 3/4 129 4/4

Fl. *mp* 5 *mf* 6 3

Ob. *mp* 5 *mf* 5

Cl. *mp* *mp* *mf*

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

Hn. (mtd)

Tpt. *p* *pp* *mp* 3

Tbn.

Tba.

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

Perc. 2 (Chimes) *mp* 3

Pno. *p* *mp* 3

Hp. *p* *p* *mp*

T. *mp* *mf* 3 *p*  
 O hushed Oc - to - ber\_\_ morn - ing mild,

129 (ord) 4/4 3/4 4/4

Vln. 1 *mp* sul pont.

Vln. 2 *mp* sul pont.

Vla. *mp* sul pont.

Vc. *mp* sul pont.

Cb.

Fl. **4/4** **3/4** **133** **4/4**  
 Ob. *mp*  
 Cl. *mp*  
 Bsn. *mp*  
 Hn.  
 Tpt. (mtd) *mf* *mp* *p* *mp*  
 Tbn.  
 Tba.  
 Perc. 1 (Vibes) *p*  
 Perc. 2 (Chimes) *mp*  
 Pno. *p*  
 Hp. *p* *mp*  
 T. *mp* *mf*  
 Thy leaves have rip-end to the fall;  
 Vln. 1 **4/4** **3/4** ord. **133** *pp* *tr* **4/4**  
 Vln. 2 *pp*  
 Vla. *pp*  
 Vc. *pp*  
 Cb.



Fl. *mf* 6 *mp* 5 *p* **139** *mp* 3

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

Cl. *mf* *mp*

Bsn. *mf* 3 *mp* 3

Hn.

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

Tbn.

Tba.

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

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

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

Hp. *mf* *mp* *p*

T. *p* *mp* *f* 5  
To - mor - row's wind if it be wild.,

Vln. 1 *mp* sul pont. *pp* ord. **139**

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

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

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

Cb.

144

(3+2)

Fl. *mp* 5 *mf* 6 *mp* *p*

Ob. *mp* *mf* *p*

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

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

Hn. (mtd)

Tpt. *mp* *mf* *st mute*

Tbn. *mf-mp*

Tba.

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

Perc. 2 (Chimes) *mf*

Pno. *p* *mf* *p*

Hp. *mp* *mf* *p*

T. *p* *mp* *pp*  
should waste them all.

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

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

Vla. *mp* *pp* *pp*

Vc. *mp* *pp* *pp*

Cb. *pizz.* *mf*

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

ord. *pp* *pp* *pp*

144 (3+2)

149

To Picc.

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

Fl. *mp* *p*

Ob.

Cl. *mp* *mf* *p*

Bsn. *mp* *p*

Hn.

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

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

Tba.

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

Perc. 2 (Chimes) *mp*

Pno. *p* *mp* *mf*

Hp. *p* *mp* *mf*

T. *mp*

149 The crows a -

Vln. 1 *mp*

Vln. 2 *p* sul tasto

Vla. *p* sul tasto

Vc. *p* pizz.

Cb. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

(mtd)

Tpt.

Tbn.

Tba.

Perc. 1

VIBES w/med yarn

Perc. 2

GLOCK w/brass

Pno.

Hp.

T.

D: B:

E: A:

Vln. 1

Vln. 2

Vla.

(pizz)

Vc.

Cb.

156

4/4

Piccolo

Fl. *mp* 3

Ob. *f* *p*

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

Bsn.

Hn. (mtd) *mf* *p*

Tpt. (mtd) *mf* *pp*

Tbn.

Tba.

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

Perc. 2 (Glock) *f*

Cel. Celesta *p* 3

Hp. *f* *p*

T. *p* A:

156

S.P. ord.

Vln. 1 *mf* *p* ord. pizz.

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

Vla. *mf*

Vc. (pizz) *mf*

Cb.

Picc. *mp* *mp* *mp* *mf*

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

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

Bsn. *mp* *mp* *mp* *mf*

Hn. *p* *mp* *p* *mf* *f*

Tpt. *p* *mp* *p* *mf* *f*

Tbn. *p* *mp* *p* *mf* *f*

Tba. *p* *mp* *p* *mf* *f*

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

Perc. 2 *mp* *mp* *mf* *f*

Cel. *mp* *mf*

Hp. *p* *mp* *mf*

T. *p* *mp* *mf*

Vln. 1 *arco* *mp* *mp* *pp*

Vln. 2 *arco* *mp* *mp* *pp*

Vla. *arco* *mp* *mp* *pp*

Vc. *pp*

Cb. *pp*

**MED SUSP CYMB** fast stroke from dome to edge with mallet handle

**SMALL SUSP CYMB** w/yarn on dome

**TRIANGLE**

**SMALL SUSP CYMB** w/yarn

**CHIMES** w/acrylic

**D<sub>2</sub>** **F# G# Bb**

(tr) *S.P.*

164 ord.

168

3/4

5/4

Picc. *mp* *mp* *p*

Ob. *mp* *p*

Cl. *mp* *mp* *mp*

Bsn. *p dolce* *pp*

(mtd)

Hn. *p* *mp*

Tpt. *mp* *p* *pp*

Tbn.

Tba.

VIBES  
w/med yarn

Perc. 1 *p* *p*

(Chimes)

Perc. 2 *mp*

Cel. *p*

Hp. *p* *mp*

T. *mp* *mf*

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

168

3/4

5/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

173

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

Ob.  $mp$   $mf$   $p$

Cl.  $mf$   $mp$   $mp$

Bsn.  $mf$   $mp$   $p$   $pp$

(mtd) Hn.  $mf$   $pp$   $p$   $mp$

(mtd) Tpt.  $p$   $pp$

Tbn.  $p$

Tba.  $p$

(Vibes)

Perc. 1  $mf$   $p$

Perc. 2 [GLOCK] w/brass  $mp$   $p$

Cel.  $mp$   $mf$   $mp$   $p$

Hp.  $mp$

T.  $p$   $mp$   $mf$

Be - gin the hours of this day slow.

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

Vln. 2  $mp$   $pp$   $pp$   $pp$

Vla.  $mp$   $pp$   $pp$

Vc.  $mp$   $pp$

Cb.  $mp$   $pp$



178

5 (2+3) 4, 3 4, 5 (3+2) 4, 4 4, 3 4, 5 4

Picc. *mf* 5, *mp*, *mp*>, *mp*>, *mp*<

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

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

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

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

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

Tbn. *p*

Tba. *p*

Perc. 1 (Vibes) *p*

Perc. 2 (Glock) *mp*

Cel. *mf*, *mp*, *p* 3

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

T. *pp*, *mp*, *f*

Make the day seem to us less brief.

178

5 (2+3) 4, 3 4, 5 (3+2) 4, 4 4, 3 4, 5 4

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

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

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

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

Cb. *mp*

The musical score is divided into four measures, each with a specific time signature: 5/4 (3+2), 4/4, 5/4 (3+2), and 3/4. The instruments and their parts are as follows:

- Picc.:** Starts with a *mf* 5-measure rest, followed by a *mp* 4-measure rest, then a *mp* 3-measure rest, and ends with a *mp* 3-measure rest. A "To Fl." instruction is present at the end of the 3/4 measure.
- Ob.:** Features a *f* 3-measure rest, followed by a *mp* 3-measure rest, and ends with a *mp* 3-measure rest.
- Cl.:** Starts with a *mf* 5-measure rest, followed by a *mp* 3-measure rest, and ends with a *mp* 3-measure rest.
- Bsn.:** Features a *mf* 3-measure rest, followed by a *mp* 3-measure rest, and ends with a *mp* 3-measure rest.
- Hn. (mtd):** Plays a melodic line with a *mf* dynamic, transitioning to *mp* and then *p*.
- Tpt. (mtd):** Plays a melodic line with a *mf* dynamic, transitioning to *mp* and then *p*.
- Tbn.:** Remains silent throughout the score.
- Tba.:** Features a *mf* dynamic, followed by a *mp* dynamic, and ends with a *pp* dynamic. A "mute" instruction is present.
- Perc. 1 (Vibes):** Features a *p* dynamic.
- Perc. 2 (Glock):** Features a *mp* dynamic, followed by a *p* dynamic.
- Cel.:** Features a *mf* 5-measure rest, followed by a *p* 3-measure rest, and ends with a *p* 3-measure rest.
- Hp.:** Features a *mf* 3-measure rest, followed by a *mp* 3-measure rest, and ends with a *p* 3-measure rest.
- T.:** Features a *p* dynamic.
- Vln. 1 & 2:** Play a *mp* dynamic, transitioning to *pp* dynamic. They include "sul pont." and "ord." markings.
- Vla.:** Play a *mp* dynamic, transitioning to *pp* dynamic. They include "sul pont." and "ord." markings.
- Vc.:** Play a *mp* dynamic, transitioning to *pp* dynamic. They include "sul pont." and "ord." markings.
- Cb.:** Features a *mf* dynamic and a "(pizz.)" marking.

187

Flute

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

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

Ob. *mp*

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

Bsn.

Hn.

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

Tbn.

Tba. (mtd) *pp* *mf* *mp* *pp*

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

Perc. 2 (Glock) *p*

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

Hp. *mp* *mf* *p*

T. *mp*

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

Vln. 1 *mp* *p*

Vln. 2 *p* sul tasto

Vla. *p* sul tasto

Vc. *p* pizz.

Cb. *mf* (pizz)

194

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*

T. *E♭ G♯ B♭*  
*B♭*  
 Be - guile us in the way you know.

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

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

Vla. *tr* *tr* ord. *mp*

Vc. (pizz) *mp*

Cb.

201

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

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

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

Cl. *mf* *p* *mp*

Bsn. *mp* *mf* *mp* *mf*

(mtd)

Hn. *p*

(mtd)

Tpt. *p* *p* *mf*

Tbn.

Tba.

(Vibes) **SMALL SUSP CYMB** w/yarn *p*

Perc. 1 *mf* *mp* **CROTALES** w/brass *mp*

(Glock) *mp* *mf* *mp*

Pno. *mf* *mf*

Hp. *mp* *mf* *mf*

T. *f* **C#** **G#** Re-lease one

201

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

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

Vln. 2 *mf* *mp* *mf* *mp* *mf* *p*

Vla. *tr* *tr* *mf* *mp* *mf* *mf* *p*

arco *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mp* *mf* *mp* *mf*

Cb.

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

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 SMALL SUSP CYMB on dome VIBES *mf p* *mp* *mp* *mf*

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

Pno. *p* *mf* *mf*

Hp. *mf* *mp* *mf*

T. 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.

F# D# A# E# D# A#

208

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

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

Cl. *pp* *mf* *pp* *mf*

Bsn.

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

Tpt. *pp* *pp*

Tbn.

Tba.

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

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

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

Hp. *mf* *mp* *mf*

T. *f*

One from our trees, one far a - way.

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

Vln. 2 *mf mp* *ppp*

Vla. *mf mp* *ppp*

Vc. *mp* *ppp*

Cb.

208

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

215 *molto rit.* ... ♩ = ca 88

Fl. *mp* *p* *ppp*

Ob. *mp* *mp* *ppp*

Cl. *mp* *mp* *ppp*

Bsn. *mp* *ppp*

Hn. (mtd) *p* *ppp*

Tpt. (mtd) *mp* *ppp*

Tbn. *p* *ppp*

Tba. *p* *ppp*

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

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

Pno. *mp* *ppp* *p*

Hp. *mp* *ppp* *p*

T. *mp*

MED SUSP CYMB w/yarn

VIBES

GLOCK w/plastic

CHIMES w/rawhide

GLOCK w/plastic

E♭

C: B♭

215 *molto rit.* ... ♩ = ca 88

Re-tard the sun

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*

arco



223  $\text{♩} = 132$  *molto rit.* . . . . .  $\text{♩} = 88$

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

Fl. *p* *ppp*

Ob. *mp* *ppp* To Bss Cl

Cl. *mp* *ppp*

Bsn. *mp* *ppp*

Hn. (mtd) *p* *ppp*

Tpt. (mtd) cup mute *p* *ppp*

Tbn. (mtd) *p* *ppp*

Tba. (mtd) *p* *ppp*

Perc. 1 (Vibes) *ppp* *mp* *pp* *ppp* LARGE SUSP CYMB w/yam VIBES

Perc. 2 (Glock) *pp* *mp* *p* *pp* CHIMES w/rawhide GLOCK

Pno. *ppp* *mp* *ppp*

Hp. *ppp* *mp* *ppp*

T. *pp* with gen-tle mist; 223  $\text{♩} = 132$  *molto rit.* . . . . .  $\text{♩} = 88$

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

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

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

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

Cb. *n* *p* *pp* *ppp*

A $\flat$  G $\flat$  B $\flat$  A $\flat$  G $\flat$



234

♩ = 132

To Alt Fl

Musical score for measures 234-239. Instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Harp (Hp.), and Trumpet (T.).

Measure 234: Fl. (To Alt Fl), Ob. (To Eng Hrn), B. Cl. (*mp*), Bsn. (*mp*), Hn. (*ppp*), Tpt. (*ppp*), Tbn. (*ppp*), Tba. (*ppp*), Perc. 1 (*pp*), Perc. 2 (*pp*), Pno. (*p*), Hp. (*p*), T. (*mp*).

Measure 235: B. Cl. (*mp*), Bsn. (*mp*), Hn. (*ppp*), Tbn. (*p*), Tba. (*ppp*), Perc. 1 (*pp*), Perc. 2 (*pp*), Pno. (*p*), Hp. (*p*), T. (*pp*).

Measure 236: B. Cl. (*mp*), Bsn. (*mp*), Hn. (*ppp*), Tbn. (*p*), Tba. (*ppp*), Perc. 1 (*pp*), Perc. 2 (*pp*), Pno. (*p*), Hp. (*p*), T. (*pp*).

Measure 237: B. Cl. (*mp*), Bsn. (*mp*), Hn. (*ppp*), Tbn. (*p*), Tba. (*ppp*), Perc. 1 (*pp*), Perc. 2 (*pp*), Pno. (*p*), Hp. (*p*), T. (*pp*).

Measure 238: B. Cl. (*mp*), Bsn. (*mp*), Hn. (*ppp*), Tbn. (*p*), Tba. (*ppp*), Perc. 1 (*pp*), Perc. 2 (*pp*), Pno. (*p*), Hp. (*p*), T. (*pp*).

Measure 239: B. Cl. (*mp*), Bsn. (*mp*), Hn. (*ppp*), Tbn. (*p*), Tba. (*ppp*), Perc. 1 (*pp*), Perc. 2 (*pp*), Pno. (*p*), Hp. (*p*), T. (*pp*).

Annotations: "hrm mute stem extended" (Tbn.), "MED SUSP CYMB w/yarn" (Perc. 1), "slow!" (T.), "S.P." (Vla.), "ord." (Vla.), "arco sul pont." (Vc.).

234

♩ = 132

Musical score for measures 234-239. Instruments include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 234: Vln. 1 (*mp*), Vln. 2 (*mp*), Vla. (*mp*), Vc. (*mp*), Cb. (*mp*).

Measure 235: Vln. 1 (*mp*), Vln. 2 (*mp*), Vla. (*mp*), Vc. (*mp*), Cb. (*mp*).

Measure 236: Vln. 1 (*mp*), Vln. 2 (*mp*), Vla. (*mp*), Vc. (*mp*), Cb. (*mp*).

Measure 237: Vln. 1 (*mp*), Vln. 2 (*mp*), Vla. (*mp*), Vc. (*mp*), Cb. (*mp*).

Measure 238: Vln. 1 (*mp*), Vln. 2 (*mp*), Vla. (*mp*), Vc. (*mp*), Cb. (*mp*).

Measure 239: Vln. 1 (*mp*), Vln. 2 (*mp*), Vla. (*mp*), Vc. (*mp*), Cb. (*mp*).

Annotations: "arco sul pont." (Vc.), "S.P." (Vla.), "ord." (Vla.).

240

rall.

Alto Flute solo

Musical score for measures 240-243. Instruments include A. Fl., Ob., B. Cl., Bsn., Hn., Tpt. (mtd), Tbn. (mtd), Tba., Perc. 1, Perc. 2, Pno., Hp., and T. (Soprano). The score features various dynamics such as *mf*, *espress.*, *mp*, *p*, *ppp*, and *pp*. It includes performance instructions like "hrm mute stem extended" and "TRIANGLES (high-low)". The vocal line (T.) has lyrics: "For the grapes' sake, if they were all,".

240

rall.

Musical score for measures 240-244. Instruments include Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features various dynamics such as *p*, *pp*, *ppp*, *mf*, and *mp*. It includes performance instructions like "pizz.", "arco", and "at the tip".

245 250

♩ = 108 rall. ♩ = 92

A. Fl. *p* *pp*

Eng. Hrn. *mp espress.* *mf* *mp* *mf* *mp*

B. Cl. *mp* *mf*

Bsn.

Hn. *p* *legato*

Tpt. *ppp*

Tbn.

Tba. (mtd)

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

Perc. 2

Pno.

Hp. *mp*

T. *mp* *p* *mp*

245 250

♩ = 108 rall. ♩ = 92

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

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

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb. *mp* *p*

245 246 247 248 249 250

Whose leaves \_\_\_\_\_ are burnt with frost \_\_\_\_\_

Whose clustered fruit \_\_\_\_\_

254

54

rall.

♩ = 80

A. Fl.

Eng hrn

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Hp.

T.

must else be lost, For the grapes'

pp

ppp

mp

p

mp

p

mp

p

pp

ppp

Contra solo

p

mp

espress.

ppp

hrm mute stem removed

pp

p

pp

ppp

LARGE SUSP CYMB

along edge with mallet handle

TAM-TAM

w/trg beater on edge

p

mf

p

p

A<sub>4</sub>

C<sub>4</sub>

254

54

rall.

♩ = 80

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

col legno batt.

p

col legno batt.

p

col legno batt.

p

col legno batt.

p

(pizz)

p

p

259

rit. . . . .

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

A. Fl.

Eng. hrn.

B. Cl.

Cbsn. *p mp p ppp* To Bsn

Hn. (mtd)

Tpt. (mtd)

Tbn. (mtd)

Tba. *p > pp p pp ppp*

Perc. 1

Perc. 2 **TAM-TAM** w/soft beater *pp*

Pno.

Hp. *p*

T. *mp* *p* *pp*  
 — sake — a - long the — wall.

Vln. 1

Vln. 2

Vla. (C.L. batt) *pp*

Vc. (C.L. batt) *pp*

Cb. *pp* *p* *ppp* *p* *attacca*

"Now Close the Windows"

264 ♩ = ca 60

4/4 7/8 (3+4) 3/4 4/4

A. Fl.

Eng Hrn

B. Cl.

Bsn.

Hn. (mtd)

Tpt. (mtd)

Tbn. (mtd)

Tba. (mtd)

Perc. 1 MED SUSP CYMB w/knitting needle on dome

Perc. 2 TRIANGLE low GLOCK w/plastic

Pno.

Hp.

T. *quasi recitative throughout \** A#

264 Now close the win-dows and hush the fields. If the trees must, let them si-lent-ly toss;

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

\* (rhythms may be treated somewhat freely)



270

4/4 solo

3/4

4/4

2/4

274 (3+4) distant

7/8

4/4

A. Fl. *p espress.* *mp* *pp* *p distant*

Eng. Hn. *ppp* *p*

Cl. *p distant*

Bsn. *ppp*

Hn. (mtd) *p* *ppp*

Tpt. (mtd)

Tbn. (mtd)

Tba. (mtd) *p*

Perc. 1 SMALL SUSP CYMB w/wire brush *pp*

Perc. 2 TRIANGLE high *p*

Pno. *p* 3 To Celesta

Hp. *p*

T. *mp* *mf* *p* *mp* *pp*

No bird is sing-ing now, and if there is, be it my loss.

270

3/4

4/4

2/4

274 (3+4)

4/4

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pp*

278

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

A. Fl. *pp*

Eng. Hn. *pp*

Cl. *pp* To B. Cl.

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

Hn. *pp* distant mute *ppp* *p* < *mp* *pp*

Tpt. *pp* distant cup mute *ppp*

Tbn. *pp* distant cup mute *ppp*

Tba. (mtd) *pp* *ppp*

(Susp cymb)

Perc. 1

(Trg)

Perc. 2

Pno. Celesta *p*

Hp. *p* *p*

T. *mp* *3* *3* *3* *3* It will be long ere the marsh-es re sume,

Vln. 1 *ppp* distant ord. *n* mute off

Vln. 2 *ppp* distant arco *n* mute off

Vla. *ppp* distant arco *n* *pp* *mp* *3*

Vc. *pp* *mp* *3*

Cb. *pp* < *p* *mp* *3*

4/4 3/4 4/4 **285** 2/4 3/4

A. Fl. *p* < *mp* *pp*

Eng. Hn.

B. Cl. *p* < *mp* *pp*

Bsn.

Hn. (mtd)

Tpt. (mtd)

Tbn.

Tba.

Perc. 1 (Susp cymb) **SMALL/MED SUSP CYMB** w/knitting needle on edge *p* 3

Perc. 2

Cel. *p*

Hp. *p* 5

T. *mf* *p* *f* *mf* *mp* *p*  
 It will be long ere the ear - li - est bird; So close the win - dows and hear not the wind

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

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

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

3/4 4/4 2/4 3/4 2/4 4/4 294

A. Fl. Eng. Hn. B. Cl. Bsn. Hn. (mtd) Tpt. (mtd) Tbn. Tba. Perc. 1 (Susp cymb) w/wire brushes TAM-TAM w/wire brush around edge pp< GLOCK w/plastic Perc. 2 p pp Cel. Hp. [A:] [G#:] T. But see all wind stirred.

3/4 4/4 sul tasto  $\vee$  pp <mp> p 2/4 3/4 2/4 4/4 294 Vln. 1 Vln. 2 Vla. Vc. Cb. pp <p> pp <p> pp <p> pp <p>

Detailed description: This is a page of a musical score for a symphony orchestra and a solo voice. The score is divided into measures 288 through 294. The top section includes staves for A. Fl., Eng. Hn., B. Cl., Bsn., Hn. (mtd), Tpt. (mtd), Tbn., and Tba. The percussion section includes Perc. 1 with a suspended cymbal and Perc. 2 with tam-tam and glock. The string section includes Cel., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. A solo voice part (T.) is also present. The score features various time signatures (3/4, 4/4, 2/4) and dynamic markings (pp, mp, p). Performance instructions like 'sul tasto' and 'w/wire brushes' are included. The piece concludes on measure 294 with a boxed measure number.

rit. . . . .

A. Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn. (mtd)

Tpt. Whisper mute (or practice mute)

Tbn.

Tba.

Perc. 1 VIBES w/soft cord

Perc. 2 CROTALES w/plastic (Glock)

Cel.

Hp.

T.

rit. . . . .

Vln. 1

Vln. 2

Vla.

Vc.

Cb.