

# **SUMMER FIELDS**

Three Tone Poems for Chamber Orchestra

- I. Day Games
- II. Evening Prayer
- III. Night Games

Duration ca. 13 minutes

**Andrew Estel**



# INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in B-flat

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Trombones

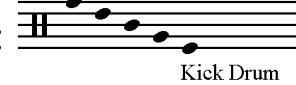
Timpani (4 Drums)

Percussion (2 Players)

Percussion 1 plays

Xylophone

Crotales ( Range  )

Four Tom-toms, from high to low, and Kick Drum: 

Kick Drum

Percussion 2 plays

Vibraphone

Snare Drum

Two Brake Drums, high and low: 

Four Bongos, from high to low, and Conga: 

Conga

Strings

**SCORE IS IN CONCERT PITCH.**

All instruments sound as written except:

Xylophone sounds one octave higher than written.

Crotales sound two octaves higher than written.

Contrabass sounds one octave lower than written.

# PROGRAM NOTE

SUMMER FIELDS (THREE TONE POEMS FOR CHAMBER ORCHESTRA) is inspired by memories of summer days growing up in Appalachia. The first movement, “Day Games,” is a lively opener that begins with a flourish of woodwinds before a kind of jocular invitation is given by the brass. An energetic section ensues in which the kick drum accents the changing length of the musical pulse. This is followed by a more open section with quirky sounds taking turns—from high flutes and xylophone to low bassoons and pizzicato strings. After the violins present a melody, the quirky sounds return; the section concludes with a combination of those sounds with the violin melody. A few remnants of the flutes and pizzicato strings fade away before a brief return of the material from the opening energetic section. In this presentation, however, the upward direction of the lines has been replaced with downward-moving patterns, and the pattern of short and long pulses is reversed. The ensuing rhythms in the bongos and conga are echoed by woodwinds in pairs, starting with a flute and clarinet. Their melody is layered into increasingly thicker textures that come to employ the entire orchestra, including punctuations by pizzicato strings, brass, and drums. The first movement ends with a return of the opening section, with the lines again moving downward but the rhythm restored to its initial form.

“Evening Prayer” is a meditation on the reverent atmosphere of revival camp meetings. It opens with a succession of four broad chords in the strings, starting with a chord of high dissonance and moving toward more consonant sounds with each sonority. Echoes of an Appalachian spiritual are heard in the winds before a return of the broad chords, this time reinforced by brass and timpani. The strains of the spiritual that come next are more complete, but still just single, isolated lines. The third appearance of the broad chords moves in a new direction, toward more dissonance, and it is at their conclusion that the most complete quotations from the spiritual arrive. These build up to a quoted phrase that uses all four families of the orchestra; the full ensemble then sounds the four broad chords one final time before a quiet, solemn conclusion to the movement.

The closing movement, “Night Games,” provides a brief, high-energy close to the work. While its quick pace is similar to the first movement, this closer employs a more diverse juxtaposition of musical elements to convey an added sense of something unknown or unseen. The beginning is marked by single, short notes in space, each with different orchestral coloration. This texture is interrupted first by quick runs in violins, flutes, and xylophone and later by the full string section playing pizzicato with rhythms that gradually fade away. The solitary, short notes return, this time interrupted by strong string chords as well. Eventually the fading pizzicato section returns before giving way to a more driving, off-kilter dance that is made of a combination of the diverse musical materials heard previously. This culminates in a sharp rhythm in the wind and percussion sections that lasts for several seconds before a final, extended presentation of the fading pizzicato strings provides a conclusion to the piece.

# SUMMER FIELDS

## Three Tone Poems for Chamber Orchestra (2009)

## I. Day Games

3

ANDREW ESTEL (b. 1981)

Fast ( $\omega = 176$ )

**♪ = ♪ sempre**

Fast ( $\omega = 176$ )

**♪ = ♪ sempre**

Violin I

Violin II

Viola

Violoncello

Contrabass

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
(a2)  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
(damp for staccato)  
Timpani  
Perc. 1 (Toms, K. D.)  
Perc. 2 (2 Br. Dr.)  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

14

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(2 Br. Dr.)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

11      12      13      14      15

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(2 Br. Dr.)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

16      17      18      19      20      21

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(2 Br. Dr.)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

22 23 24 25 26 27

31

35

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Tim. I II  
Perc. 1 (Toms, K. D.)  
Perc. 2 (2 Br. Dr.)

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

This page contains musical staves for various instruments. The top section includes Flute (2 parts), Oboe (2 parts), Clarinet (2 parts), Bassoon (2 parts), Horn (2 parts), Trumpet (2 parts), Trombone (2 parts), Timpani (2 parts labeled I and II), and Percussion (2 parts labeled 1 and 2). The bottom section includes Violin (2 parts), Cello, and Double Bass. The score features dynamic markings such as *mf*, *f*, *ff*, and *ff ff*. Time signatures include  $\frac{6}{8}$  and  $\frac{3}{4}$ .

3

**Fl.** 1      2      3

**Ob.** 1      2

**Cl.** 1      2

**Bsn.** 1      2

**a2**

**Hn.** 1      2      3

**Tpt.** 1      2

**Tbn.** 1      2

**Tim.**

**Perc. 1**  
(Toms, K. D.)

**Perc. 2**  
(2 Br. Dr.)

**Vln. I**

**Vln. II**

**Vla.**

**Vlc.**

**Cb.**

**41**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Tim.

Perc. 1 (Toms, K. D.)  
Perc. 2 (2 Br. Dr.)

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

43 44 45 46 47 48 49



Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(2 Br. Dr.)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

59

57 58 59 60 61 62 63

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1 2

Hn. 1 2  
Tpt. 1 2  
Tbn. 1 2

Tim. Perc. 1 (Toms, K. D.)  
Perc. 2 (2 Br. Dr.)

Vln. I Vln. II Vla. Vlc. Cb.

Measure 66 (cont'd):

- Flute 1:** Rests throughout the measure.
- Flute 2:** Rests throughout the measure.
- Oboe 1:** Rests until m. 68, then plays eighth-note patterns starting at m. 69. Dynamics:  $p$ ,  $mp$ ,  $p$ .
- Oboe 2:** Rests until m. 68, then plays eighth-note patterns starting at m. 69. Dynamics:  $p$ ,  $mp$ ,  $p$ .
- Clarinet 1:** Rests until m. 68, then plays eighth-note patterns starting at m. 69. Dynamics:  $mp$ ,  $p$ .
- Clarinet 2:** Rests until m. 68, then plays eighth-note patterns starting at m. 69. Dynamics:  $mp$ ,  $p$ .
- Bassoon 1:** Rests throughout the measure.
- Bassoon 2:** Rests throughout the measure.
- Horn 1:** Rests throughout the measure.
- Horn 2:** Rests throughout the measure.
- Trombone 1:** Rests throughout the measure.
- Trombone 2:** Rests throughout the measure.
- Percussion 1 (Toms, K. D.):** Rests until m. 68, then plays eighth-note patterns starting at m. 69. Dynamics:  $mp$ ,  $p$ . *To Xylophone*
- Percussion 2 (2 Br. Dr.):** Rests until m. 68, then plays eighth-note patterns starting at m. 69. Dynamics:  $mp$ ,  $p$ . *To 4 Bongos and Conga*
- Violin I:** Starts with eighth-note patterns at  $mf$ , followed by eighth-note patterns at  $p$ . Dynamics:  $mf$ ,  $p$ .
- Violin II:** Starts with eighth-note patterns at  $mf$ , followed by eighth-note patterns at  $p$ . Dynamics:  $mf$ ,  $p$ .
- Cello:** Starts with eighth-note patterns at  $mf$ , followed by eighth-note patterns at  $mp$ . Dynamics:  $mf$ ,  $mp$ .
- Bass:** Starts with eighth-note patterns at  $mf$ , followed by eighth-note patterns at  $mp$ . Dynamics:  $mf$ ,  $mp$ .

73

78

15

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Toms, K. D.)  
Perc. 2 (2 Br. Dr.)

*pizz. (l.v.)*

Xylophone  
Hard wood mallets

*p < mf > p*

73

78

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

*pizz. (l.v.)*

*pizz. (l.v.)*

*pizz. (l.v.)*

72

73

74

75

76

77

78

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tim.

Perc. 1 (Xyl.)

Perc. 2 (2 Br. Dr.)

String section parts:

- Vln. I: 6 eighth-note chords in 3/4 time.
- Vln. II: 6 eighth-note chords in 3/4 time.
- Vla. (pizz.): 6 eighth-note chords in 2/4 time.
- Vlc. (pizz.): 6 eighth-note chords in 2/4 time.
- Cb. (pizz.): 6 eighth-note chords in 2/4 time.

92

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Xyl.)

Perc. 2 (2 Br. Dr.)

Vln. I

Vln. II

Vla. (pizz.)

Vlc. (pizz.)

Cb. (pizz.)

**92**

**92**

88      89      90      91      92      93      94



Fl. 1      *mf* — *mp*

Fl. 2      *mf* — *mp*

Ob. 1      *mf* — *f*

Ob. 2      *mf* — *f*

Cl. 1      *f* — *mf* — *f*

Cl. 2      *f* — *mf* — *f*

Bsn. 1      *mf*

Bsn. 2      *mf*      *bass*

Hn. 1      *mf*

Hn. 2      *mf*

Tpt. 1      *mf*

Tpt. 2      *mf*

Tbn. 1      *mf*

Tbn. 2      *mf*

Timp.      *mf*

Perc. 1 (Xyl.)      *mf*

Perc. 2 (4 Bong., Conga)      *mf* — *f*

Vln. I      *f* — *mf*

Vln. II      *mf*

Vla.      *mf*

Vlc.      *mf*

Cb.      *mf*

112

118

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Xyl.)  
Perc. 2 (4 Bong., Conga)

Measure 112: Flute 1 (f), Flute 2 (f), Oboe 1 (f), Oboe 2 (f), Clarinet 1 (f), Clarinet 2 (f), Bassoon 1 (f), Bassoon 2 (f), Horn 1 (f), Horn 2 (f), Trumpet 1 (f), Trumpet 2 (f), Trombone 1 (f), Trombone 2 (f), Timpani (f), Xylophone (f), Bongos (f). Dynamics: f, >mp, >p.

Measure 113: Flute 1 (mp), Flute 2 (mp), Oboe 1 (mp), Oboe 2 (mp), Clarinet 1 (mp), Clarinet 2 (mp), Bassoon 1 (mp), Bassoon 2 (mp), Horn 1 (mp), Horn 2 (mp), Trumpet 1 (mp), Trumpet 2 (mp), Trombone 1 (mp), Trombone 2 (mp), Timpani (mp), Xylophone (mp), Bongos (mp).

Measure 114: Flute 1 (p), Flute 2 (p), Oboe 1 (p), Oboe 2 (p), Clarinet 1 (p), Clarinet 2 (p), Bassoon 1 (p), Bassoon 2 (p), Horn 1 (p), Horn 2 (p), Trumpet 1 (p), Trumpet 2 (p), Trombone 1 (p), Trombone 2 (p), Timpani (p), Xylophone (p), Bongos (p).

Measure 115: Flute 1 (p), Flute 2 (p), Oboe 1 (p), Oboe 2 (p), Clarinet 1 (p), Clarinet 2 (p), Bassoon 1 (p), Bassoon 2 (p), Horn 1 (p), Horn 2 (p), Trumpet 1 (p), Trumpet 2 (p), Trombone 1 (p), Trombone 2 (p), Timpani (p), Xylophone (p), Bongos (p).

Measure 116: Flute 1 (p), Flute 2 (p), Oboe 1 (p), Oboe 2 (p), Clarinet 1 (p), Clarinet 2 (p), Bassoon 1 (p), Bassoon 2 (p), Horn 1 (p), Horn 2 (p), Trumpet 1 (p), Trumpet 2 (p), Trombone 1 (p), Trombone 2 (p), Timpani (p), Xylophone (p), Bongos (p).

Measure 117: Flute 1 (p), Flute 2 (p), Oboe 1 (p), Oboe 2 (p), Clarinet 1 (p), Clarinet 2 (p), Bassoon 1 (p), Bassoon 2 (p), Horn 1 (p), Horn 2 (p), Trumpet 1 (p), Trumpet 2 (p), Trombone 1 (p), Trombone 2 (p), Timpani (p), Xylophone (p), Bongos (p).

Measure 118: Flute 1 (p), Flute 2 (p), Oboe 1 (p), Oboe 2 (p), Clarinet 1 (p), Clarinet 2 (p), Bassoon 1 (p), Bassoon 2 (p), Horn 1 (p), Horn 2 (p), Trumpet 1 (p), Trumpet 2 (p), Trombone 1 (p), Trombone 2 (p), Timpani (p), Xylophone (p), Bongos (p).

112

118

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

Measure 112: Violin I (f), Violin II (f), Cello (f), Double Bass (f). Dynamics: f, unis., mp, >p.

Measure 113: Violin I (mp), Violin II (mp), Cello (mp), Double Bass (mp).

Measure 114: Violin I (p), Violin II (p), Cello (p), Double Bass (p).

Measure 115: Violin I (p), Violin II (p), Cello (p), Double Bass (p).

Measure 116: Violin I (p), Violin II (p), Cello (p), Double Bass (p).

Measure 117: Violin I (p), Violin II (p), Cello (p), Double Bass (p).

Measure 118: Violin I (p), Violin II (p), Cello (p), Double Bass (p).

122

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (4 Bong., Conga)

122

Vln. I

Vln. II

Vla. (pizz.)

Vlc. (pizz.)

Cb. (pizz.)

119

120

121

122

123

124

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1  
(Xyl.)

Perc. 2  
(4 Bong., Conga)

Vln. I

Vln. II

Vla.  
(pizz.)

Vlc.  
(pizz.)

Cb.  
(pizz.)

126      127      128      129      130      131      132

134

Fl. 1      *mp <f> mp*

Fl. 2      *mp <f> mp*

Ob. 1      *mf*      *f*      *mf*

Ob. 2      *mf*      *f*      *mf*

Cl. 1      *f*      *mf*

Cl. 2      *f*      *mf*

Bsn. 1      *mp*      *f*

Bsn. 2      *mp*      *f*

Hn. 1      *mf*      *f*      *mf*

Hn. 2      *mf*      *f*      *mf*

Tpt. 1      *mf*

Tpt. 2      *mf*

Tbn. 1      *mf*

Tbn. 2      *mf*

Tim.      *p*      *mf*

Perc. 1 (Xyl.)      *p*      *mf*      *p*

Perc. 2 (4 Bong., Conga)      *mp*      *mf*      *mp*      *mp*

Vln. I      *f*      *mf*

Vln. II      *mf*      *f*      *mf*

Vla. (pizz.)      *mf*      *f*

Vlc. (pizz.)      *mf*      *f*

Cb. (pizz.)      *mf*      *f*

140

146

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Xyl.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla. (pizz.)

Vlc. (pizz.)

Cb. (pizz.)

140 141 142 143 144 145 146

Fl. 1 *mp* — *f*

Fl. 2 *mp* — *f*

Ob. 1 *f* — *ff*

Ob. 2 *f* — *ff*

Cl. 1 *f* — *ff*

Cl. 2 *f* — *ff*

Bsn. 1 — *f* — *mp*

Bsn. 2 — *f* — *mp*

Hn. 1 *mf* — *f*

Hn. 2 *mf* — *f*

Tpt. 1 — *f*

Tpt. 2 — *f*

Tbn. 1 — *f*

Tbn. 2 — *f*

Tim. — *mf* — *p*

Perc. 1 (Xyl.) *p* — *mf*

To 4 Tom-toms and Kick Drum

Perc. 2 (4 Bong., Conga) *mp* — *mf* — *f*

Vln. I *f* — *ff*

Vln. II *f* — *ff*

Vla. (pizz.) *f* — *ff*

Vlc. (pizz.) *f* — *ff*

Cb. (pizz.) *f* — *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1 (Xyl.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla. (pizz.)

Vlc. (pizz.)

Cb. (pizz.)

**158**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(4 Bong., Conga)

Vln. I

Vln. II

Vla.  
(pizz.)

Vlc.  
(pizz.)

Cb.  
(pizz.)

162      163      164      165      166      167      168      169

Fl.

Ob.

Cl.

Bsn.

Hn. (mutes)

Tpt. (straight mutes)

Tbn. (straight mutes)

Tim.

Perc. 1 (Toms, K. D.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

170      171      172      173      174      175      176      177

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. (mutes) 1  
Hn. (mutes) 2  
Tpt. (straight mutes) 1  
Tpt. (straight mutes) 2  
Tbn. (straight mutes) 1  
Tbn. (straight mutes) 2

Timpani  
Perc. 1 (Toms, K. D.)  
Perc. 2 (4 Bong., Conga)

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

Fl.

Ob.

Cl.

Bsn.

Hn. (mutes)

Tpt. (straight mutes)

Tbn. (straight mutes)

Timp.

Perc. 1 (Toms, K. D.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

195

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. (straight mutes)

Tbn. (straight mutes)

Timp.

Perc. 1 (Toms, K. D.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

192      193      194      195      196      197      198

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.  
(straight mutes)

Tbn.  
(straight mutes)

Timp.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

199      200      201      202      203      204      205

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. (straight mutes)

Tbn. (straight mutes)

Timp.

Perc. 1 (Toms, K. D.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc. (pizz.)

Cb. (pizz.)

209

210

211

212

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. (straight mutes)

Tbn. (straight mutes)

Timpani

Perc. 1 (Toms, K. D.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc. (pizz.)

Cb. (pizz.)

1. open

(straight mute)

**213**

**217**

213 214 215 216 217 218 219

223

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. (straight mutes) 1  
Tpt. (straight mutes) 2  
Tbn. (straight mutes) 1  
Tbn. (straight mutes) 2  
Timpani  
Perc. 1 (Toms, K. D.)  
Perc. 2 (4 Bong., Conga)

Vln. I  
Vln. II  
Vla.  
Vlc. (pizz.)  
Cb. (pizz.)

220      221      222      223      224      225      226

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1 (straight mutes)  
Tpt. 2 (straight mutes)  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Toms, K. D.)  
Perc. 2 (4 Bong., Conga)  
Vln. I  
Vln. II  
Vla.  
Vlc. (pizz.)  
Cb. (pizz.)

227      228      229      230      231      232      233

Fl. 1 f  
Fl. 2 =f  
Ob. 1 - 6 8 - 3 4 - 2 4 - 6 8 - 3 4 - 6 8 - 3 4  
Cl. 1 f  
Cl. 2 f  
Bsn. 1 f  
Bsn. 2 f

Hn. 1 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . # 6 8 . 6 8 .  
Hn. 2 4 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . # 6 8 . 6 8 .  
Tpt. (straight mutes) 1 f  
Tpt. (straight mutes) 2 f  
Tbn. (straight mutes) 1 f  
Tbn. (straight mutes) 2 f

Tim. 2 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .  
Perc. 1 (Toms, K. D.) 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .  
Perc. 2 (4 Bong., Conga) 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .

Vln. I 2 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .  
Vln. II 2 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .  
Vla. 2 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .  
Vlc. (pizz.) 2 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .  
Cb. (pizz.) 2 3 - 6 8 - 3 4 - 2 4 - 6 8 . 6 8 . > 6 8 . 6 8 .

234 235 236 237 238 239 240



Fl. 1 f ff  
Fl. 2 f ff  
Ob. 1 ff  
Ob. 2 ff  
Cl. 1 f ff  
Cl. 2 f ff  
Bsn. 1 ff  
Bsn. 2 ff a2 (open)  
Hn. 1 f a2 (open)  
Hn. 2 f open  
Tpt. 1 f  
Tpt. 2 (straight mute) f  
Tbn. 1 (straight mutes) f  
Tbn. 2 (straight mutes) f  
Tim. (damp all)  
Perc. 1 (Toms, K. D.) f  
Perc. 2 (4 Bong., Conga) f ff

Vln. I (non dim.)  
Vln. II (non dim.) unis.  
Vla. col legno battuto  
Vlc. (pizz.) col legno battuto  
Cb. (pizz.) col legno battuto

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. (straight mutes)

Timp.

Perc. 1 (Toms, K. D.)

Perc. 2 (4 Bong., Conga)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

264

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. (straight mutes) 1  
Tbn. (straight mutes) 2  
Tim. l.v.  
Perc. 1 (Toms, K. D.)  
Perc. 2 (4 Bong., Conga)

264

Vln. I  
Vln. II  
Vla. (pizz.)  
Vlc. (pizz.)  
Cb. (pizz.)

262 263 264 265 266 267 268

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2

Tpt. 1  
Tpt. 2

Tbn. (straight mutes) 1  
Tbn. (straight mutes) 2

Timpani

Perc. 1 (Toms, K. D.)

Perc. 2 (Bong., Conga)

8va

Vln. I

Vln. II

Vla. (pizz.)

Vlc. (pizz.)

Cb. (pizz.)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Tim.   
Perc. 1 (Toms, K. D.)  
Perc. 2 (4 Bong., Conga)

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

(8) div. unis. 285  
mf f p pp  
arco mf sfp  
mf sfp

278 279 280 281 282 283 284 285 286 287 288

Fl.

Ob.

Cl.

Bsn.

Hn. (a2)

Tpt.

Tbn.

Timp.

Perc. 1 (Toms, K. D.)

Perc. 2 (2 Br. Dr.)

Two Brake Drums With wood sticks

(damp)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

292

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1  
(Toms, K. D.)

Perc. 2  
(2 Br. Dr.)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl. 1      ff      f<sub>sub.</sub>

Fl. 2      ff      f<sub>sub.</sub>

Ob. 1      ff      f<sub>sub.</sub>

Ob. 2      ff      f<sub>sub.</sub>

Cl. 1      ff      f<sub>sub.</sub>

Cl. 2      ff      f<sub>sub.</sub>

Bsn. 1      ff      f<sub>sub.</sub>

Bsn. 2      ff      f<sub>sub.</sub>

Hn. 1      ff      f<sub>sub.</sub>

Hn. 2      ff      f<sub>sub.</sub>

Tpt. 1      ff      f

Tpt. 2      ff      f<sub>sub.</sub>

Tbn. 1      ff      f<sub>sub.</sub>

Tbn. 2      ff      f<sub>sub.</sub>

Tim.      ff      f

Perc. 1 (Toms, K. D.)      ff      f

Perc. 2 (2 Br. Dr.)      ff      (damp) ff      (damp) f

Vln. I      ff      f

Vln. II      ff      f<sub>sub.</sub>

Vla.      ff      f<sub>sub.</sub>

Vlc.      ff      f<sub>sub.</sub>

Cb.      ff      f<sub>sub.</sub>

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Toms, K. D.)  
Perc. 2 (2 Br. Dr.)

**308**

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

306      307      308      309      310      311

Fl. 1 *p sub.*

Fl. 2 *p sub.*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p sub.*

Cl. 2 *p sub.*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (a2) *p*

Hn. 2 (a2) *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tim. I II I II I II > > >

Perc. 1 (Toms, K. D.) I II I II I II > > >

Perc. 2 (2 Br. Dr.) *p* (l.v.) *f* > > > (damp) *fff*

Vln. I *p sub.*

Vln. II *p sub.*

Vla. *p sub.*

Vlc. *p sub.*

Cb. *p*

## II. Evening Prayer

**Slow ( $\text{♩} = 60$ )**

49

**Fl.** 1  
Fl. 2  
**Ob.** 1  
Ob. 2  
**Cl.** 1  
Cl. 2  
**Bsn.** 1  
Bsn. 2  
**Hn.** 1  
Hn. 2  
**Tpt.** 1  
Tpt. 2  
**Tbn.** 1  
Tbn. 2

Medium felt mallets

Crotales  
With brass mallets

Vibraphone, Motor On, Slow Speed  
With soft yarn mallets

l.v. sempre

**Perc. 1 (Crot.)**

**Perc. 2 (Vib.)**

**Slow ( $\text{♩} = 60$ )**  
sul tasto

**Solo**  
**Vln. I**  
**Gli altri**  
**Solo**  
**Vln. II**  
**Gli altri**  
**Vla.**  
**Vlc. div.**  
**Cb.**

sul pont.  
**p** — **mp** — **mf** — **f**  
sul pont. molto s.p. — **p** — **sfzp** — **sfzp** — **mf** — **molto s.p.** — **sul pont.**  
**p** — **mp** — **sfzp** — **sfzp** — **mf** — **molto s.p.** — **sul pont.**  
sul pont. — **p** — **mp** — **sfzp** — **sfzp** — **mf** — **mf** — **f**

Fl. 1 3 6 pp p pp mp 3 6 pp  
Fl. 2 - - - - - - - -  
Ob. 1 - - - - - - - -  
Ob. 2 - - - - - - - -  
Cl. 1 p mp p mf p  
Cl. 2 p mp p mf p  
Bsn. 1 - - - - - - - -  
Bsn. 2 - - - - - - - -  
Hn. 1 - - - - - - - -  
Hn. 2 - - - - - - - -  
Tpt. 1 harmon mute stem removed p ppp  
Tpt. 2 harmon mute stem removed p ppp  
Tbn. 1 harmon mute stem removed p ppp  
Tbn. 2 p ppp  
Tim. - - - - - - - -  
Perc. 1 (Crot.) 15 (l.v. sempre) mp  
Perc. 2 (Vib.) pp  

323

Solo (tasto) Vln. I pp p mf pp sub. p  
Gli altri - - - - - - - -  
Solo (tasto) Vln. II pp p  
Gli altri - - - - - - - -  
Vla. - - - - - - - -  
Vlc. div. sul pont. p f p  
Cb. - - - - - - - -

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Crot.)

Perc. 2 (Vib.)

"lip" bend

slide gliss.

"lip" bend

slide gliss.

To open

VI

To open

open

sfp

mp

pp

f

Hard yarn mallets

(l.v. sempre)

Soft yarn mallets

(l.v.)

Solo (tasto)

Vln. I

Gli altri

Solo (tasto)

Vln. II

Gli altri

Vla.

Vlc. div.

Cb.

mf pp sub.

mf

mf

mf pp sub.

III II

mf

p

p

p

mf

p

p

molto s.p.

molto s.p.

molto s.p.

sul pont.

sul pont.

sul pont.

sul pont.

molto s.p.

mf

mf

mf

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Crot.)

Perc. 2 (Vib.)

Solo (tasto)

Vln. I

Gli altri

Solo (tasto)

Vln. II

Gli altri

Vla.

Vlc. div.

Cb.

This musical score page contains six systems of staves, each with two measures. The instruments are as follows:

- Flute (Fl.):** Measures 1-2 show eighth-note patterns with dynamics *p*, *mf*, and *p*. Measure 3 has a sixteenth-note pattern with dynamic *pp*.
- Oboe (Ob.):** Measures 1-2 show eighth-note patterns with dynamics *p*, *mf*, and *p*. Measure 3 has a sixteenth-note pattern with dynamic *p*.
- Clarinet (Cl.):** Measures 1-2 show eighth-note patterns with dynamics *mf*, *p*, and *mf*. Measure 3 has a sixteenth-note pattern with dynamic *pp*.
- Bassoon (Bsn.):** Measures 1-2 are silent. Measure 3 has a sixteenth-note pattern with dynamic *p*.
- Horn (Hn.):** Measures 1-2 are silent. Measure 3 has a sixteenth-note pattern with dynamic *sfp* followed by *f*.
- Trumpet (Tpt.):** Measures 1-2 are silent. Measure 3 has a sixteenth-note pattern with dynamic *sfp* followed by *f*.
- Bass Trombone (Tbn.):** Measures 1-2 show eighth-note patterns with dynamics *sfp*, *mf*, and *sfp*, followed by *mf*. Measure 3 shows eighth-note patterns with dynamics *sfp*, *f*, and *f*.
- Timpani (Tim.):** Measures 1-2 show eighth-note patterns with dynamics *sfp*, *pp*, and *mp*. Measure 3 shows eighth-note patterns with dynamics *sfp*, *mf*, and *mp*.
- Crotales (Perc. 1):** Measures 1-2 are silent. Measure 3 has a sixteenth-note pattern with dynamic *mp*.
- Vibraphone (Perc. 2):** Measures 1-2 are silent. Measure 3 has a sixteenth-note pattern with dynamic *pp*.
- Solo Violin (Vln. I):** Measures 1-2 show eighth-note patterns with dynamics *mf* and *pp*. Measure 3 shows eighth-note patterns with dynamics *mp* and *pp*.
- Other Violins (Gli altri):** Measures 1-2 show eighth-note patterns with dynamics *mf* and *pp*. Measure 3 shows eighth-note patterns with dynamics *mf* and *pp*.
- Solo Cello (Vla.):** Measures 1-2 show eighth-note patterns with dynamics *mf* and *pp*. Measure 3 shows eighth-note patterns with dynamics *mp* and *pp*.
- Cello (Cb.):** Measures 1-2 show eighth-note patterns with dynamics *mf* and *pp*. Measure 3 shows eighth-note patterns with dynamics *mf* and *pp*.

Measure 328: Flute (measures 1-2), Oboe (measures 1-2), Clarinet (measures 1-2), Bassoon (measures 1-2), Horn (measures 1-2), Trumpet (measures 1-2), Bass Trombone (measures 1-2), Timpani (measures 1-2), Vibraphone (measures 1-2), Solo Violin (measures 1-2), Other Violins (measures 1-2), Solo Cello (measures 1-2), Cello (measures 1-2).

Measure 329: Flute (measure 3), Oboe (measure 3), Clarinet (measure 3), Bassoon (measure 3), Horn (measure 3), Trumpet (measure 3), Bass Trombone (measure 3), Timpani (measure 3), Vibraphone (measure 3), Solo Violin (measure 3), Other Violins (measure 3), Solo Cello (measure 3), Cello (measure 3).

Measure 330: Flute (measure 3), Oboe (measure 3), Clarinet (measure 3), Bassoon (measure 3), Horn (measure 3), Trumpet (measure 3), Bass Trombone (measure 3), Timpani (measure 3), Vibraphone (measure 3), Solo Violin (measure 3), Other Violins (measure 3), Solo Cello (measure 3), Cello (measure 3).

Measure 331: Flute (measure 3), Oboe (measure 3), Clarinet (measure 3), Bassoon (measure 3), Horn (measure 3), Trumpet (measure 3), Bass Trombone (measure 3), Timpani (measure 3), Vibraphone (measure 3), Solo Violin (measure 3), Other Violins (measure 3), Solo Cello (measure 3), Cello (measure 3).

Fl. 1 *mp* — *p*      *f* — *mp*  
 Fl. 2 —  
 Ob. 1 *p* — *mp* — *p*      *f* — *mp*  
 Ob. 2 —  
 Cl. 1 *p* — *pp*      *f* —  
 Cl. 2 *pp* — *p* — *pp*      *f* —  
 Bsn. 1 *mp* — *f* —  
 Bsn. 2 *mp* — *f* —  
 Hn. 1 —  
 Hn. 2 —  
 Tpt. 1 *p* — *ppp*      "lip" bend  
*harmon mute stem removed*      "lip" bend  
 Tpt. 2 *p* — *ppp*      "lip" bend  
*harmon mute stem removed*      slide gliss.  
 Tbn. 1 *p* — *ppp*      I  
*harmon mute stem removed*      III  
 Tbn. 2 *p* — *ppp*      VI  
*harmon mute stem removed*      To open  
 Tim. —  
 Perc. 1 (Crot.) — *mp* — *f*  
*Hard yarn mallets*  
 Perc. 2 (Vib.) — *p* — *pp* — *mp* — *f*  

332

Solo (tasto) —  
 Vln. I *p* — *mf pp sub.* — *p* — *mf pp sub.*  
 Gli altri —  
 Solo (tasto) —  
 Vln. II *p* — *mf pp sub.*  
 Gli altri —  
 Vla. —  
 Vlc. —  
 Cb. —

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1 (Crot.)

Perc. 2 (Vib.)

Solo (tasto)

Vln. I

Gli altri

Solo (tasto)

Vln. II

Gli altri

Vla.

Vlc. div.

Cb.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)  
Solo Vln. I  
Gli altri  
Vln. II  
Gli altri  
Vla.  
Vlc. div.  
Cb.

339                    340                    341                    342

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc. 1 (Crot.)

Perc. 2 (Vib.)

Solo (tasto)

Vln. I

Gli altri

Solo (tasto)

Vln. II

Gli altri

Vla.

Vlc. div.

Cb.

348

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tim.  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)

*harmon mute  
stem removed*

*p*

*pp*

*mp < f*

*Hard yarn mallets*

*(l.v.)*

*pp*

*mp < f*

348

Solo (tasto)  
Vln. I  
Gli altri  
Solo (tasto)  
Vln. II  
Gli altri  
Vla.  
Vcl.  
Cb.

*p*

*pp*

*p*

*pp*

*p*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)  
Solo (tasto)  
Vln. I  
Gli altri  
Solo (tasto)  
Vln. II  
Gli altri  
Vla.  
Vlc.  
Cb.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)

To open  
To open

**353**

Solo (tasto)  
Vln. I  
Gli altri  
Solo (tasto)  
Vln. II  
Gli altri  
Vla.  
Vlc.  
Cb.

mf — p      f — p      mf — p      f — p

mf — p      mp — pp      mf — f — p

mf — p      p — mp

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tim.  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)

**357**

Vln. I  
(Gli altri)  
Vln. II  
Vla.  
Vlc.  
Cb.

Tutti, sul tasto

pp

15

(l.v.)

357

358

359

360

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Timpani  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

**361**

**362**

**363**

**364**

**365**

Fl. 1 p

Fl. 2 p

Ob. 1

Ob. 2

Cl. 1 2 3 4 3 3 3 3 ff

Cl. 2 2 4 4 3 3 3 3 ff

Bsn. 1 2 3 4 3 3 3 3 ff

Bsn. 2 2 4 4 3 3 3 3 ff

Hn. 1 3 4 3 3 3 3 ff

Hn. 2 4 4 3 3 3 3 ff

Tpt. 1 2 3 4 3 3 3 3 ff

Tpt. 2 2 4 4 3 3 3 3 ff

Tbn. 1 2 3 4 3 3 3 3 ff

Tbn. 2 2 4 4 3 3 3 3 ff

Tim. 3 4 3 3 3 3 f

Perc. 1 (Crot.)

Perc. 2 (Vib.) (l.v.) p pp

**366**

Vln. I ord. ff p ff

Vln. II ord. 3 3 ff p ff

Vla. 3 3 ff p ff

Vlc. div. 3 unis. 3 3 ff p ff

Cb. 3 ff p ff

372

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tim.  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)

**372**

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

371      372      373      374

Fl. 1 p  
Fl. 2 p  
Ob. 1 p  
Ob. 2 p  
Cl. 1 f → p  
Cl. 2 f → p  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2 sfzpp → f → pp  
Tpt. 1  
Tpt. 2  
Tbn. 1 sfzpp → f → pp  
Tbn. 2 sfzpp → f → pp  
Tim. 1  
Perc. 1 (Crot.) 15 3 mp → mf → f  
Perc. 2 (Vib.) 3 p → pp  
Vln. I 1 γ b: pp → f → pp  
Vln. II 1 γ f → pp  
Vla. 1 γ f → pp  
Vlc. 1 γ pp → f → pp  
Cb. 1

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tim.  
Perc. 1 (Crot.)  
Perc. 2 (Vib.)

Measure 379: Flute 1 and 2 play eighth-note patterns with dynamics *mp* and *pp*. Oboe 1 and 2 play eighth-note patterns with dynamics *mp* and *pp*. Clarinet 1 and 2 play eighth-note patterns with dynamics *mp* and *pp*. Bassoon 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Horn 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Trumpet 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Trombone 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Timpani play eighth-note patterns with dynamics *sfzpp* and *p*. Percussion 1 (Crotal) rests. Percussion 2 (Vibraphone) plays eighth-note patterns with dynamics *sfzpp* and *p*.

Measure 380: Flute 1 and 2 play eighth-note patterns with dynamics *mp* and *pp*. Oboe 1 and 2 play eighth-note patterns with dynamics *mp* and *pp*. Clarinet 1 and 2 play eighth-note patterns with dynamics *mp* and *pp*. Bassoon 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Horn 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Trumpet 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Trombone 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *mp*. Timpani play eighth-note patterns with dynamics *sfzpp* and *p*. Percussion 1 (Crotal) plays eighth-note patterns with dynamics *mp* and *f*. Percussion 2 (Vibraphone) plays eighth-note patterns with dynamics *sfzpp* and *p*.

Measure 381: Flute 1 and 2 play eighth-note patterns with dynamics *p* and *mf*. Oboe 1 and 2 play eighth-note patterns with dynamics *p* and *mf*. Clarinet 1 and 2 play eighth-note patterns with dynamics *p* and *mf*. Bassoon 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *p*. Horn 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *p*. Trumpet 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *p*. Trombone 1 and 2 play eighth-note patterns with dynamics *sfzpp* and *p*. Timpani play eighth-note patterns with dynamics *sfzpp* and *p*. Percussion 1 (Crotal) rests. Percussion 2 (Vibraphone) rests.

Vln. I  
Vln. II  
Vla.  
Vlc. div.  
Cb.

Measure 379: Violin I and II play eighth-note patterns with dynamics *mf* and *pp*. Cello and Double Bass play eighth-note patterns with dynamics *p* and *sfzp*. Viola rests.

Measure 380: Violin I and II play eighth-note patterns with dynamics *mp* and *pp*. Cello and Double Bass play eighth-note patterns with dynamics *p* and *sfzp*. Viola rests.

Measure 381: Violin I and II play eighth-note patterns with dynamics *mf* and *pp*. Cello and Double Bass play eighth-note patterns with dynamics *p* and *sfzp*. Viola rests.





Fl. 1 pp

Fl. 2 pp

Ob. 1 pp

Ob. 2 pp

Cl. 1 pp

Cl. 2 pp

Bsn. 1 pp

Bsn. 2 pp

Hn. 1 (a2) pp

Hn. 2 (a2) pp

Tpt. 1 pp

Tpt. 2 pp

Tbn. 1 pp

Tbn. 2 pp

Timp. pp

Perc. 1 (Crot.) 15  $\begin{array}{c} \text{mp} \\ \text{mf} \\ \text{mp} \end{array}$  l.v. al fine  $\begin{array}{c} \text{p} \\ \text{mp} \end{array}$

Perc. 2 (Vib.)  $\begin{array}{c} \text{p} \\ \text{pp} \\ \text{ppp} \end{array}$  l.v. for this duration

Vln. I pp

Vln. II pp

Vla. pp

Vlc. div. pp

Cb. pp

### III. Night Games

**Fast ( $\omega = 152$ )**

399

69

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Xylo.)  
Perc. 2 (S. D.)

**Hard felt mallets**  
(damp for staccato)

**Xylophone**  
**Hard wood mallets**

**Snare Drum**  
**With wood sticks**

**Fast (♩ = 152 )**

**399**

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

col legno battuto  
(damp for staccato)

pizz. (damp for staccato)

Fl. 1 f ff f ff f ff f

Fl. 2 - - - - - - - -

Ob. 1 f f ff f ff f

Ob. 2 p f - - - - - -

Cl. 1 f f ff f ff f

Cl. 2 p f - - - - - -

Bsn. 1 f f ff f ff f

Bsn. 2 p - - - - - -

Hn. 1 (a2) f p f f ff f

Hn. 2 (a2) f f f f ff f

Tpt. 1 f f ff f ff f

Tpt. 2 p f - - - - - -

Tbn. 1 f f ff f ff f

Tbn. 2 p - - - - - -

Tim. mf mf mf mf mf

Perc. 1 (Xyl.) - - - - - -

Perc. 2 (S. D.) - - - - - -

Vln. I f ff - - - - - -

Vln. II - - - - - - - -

Vla. - - - - - - - -

Vlc. (c.l.b.) f f f f ff f

Cb. (pizz.) f f f f ff f

408

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Xyl.)

Perc. 2 (S. D.)

Vln. I

Vln. II

Vla.

Vlc. (c.l.b.)

Cb. (pizz.)

**408**

pizz., l.v.  
**f** *sempre*

pizz., l.v.  
**f** *sempre*

pizz., l.v.  
**f** *sempre*

pizz., l.v.  
**f** *sempre*

(pizz.), l.v.  
**f** *sempre*

**408**

407      408      409      410      411

Fl.

Ob.

Cl.

Bsn.

Hn. a2

Tpt.

Tbn.

Tim.

Perc. 1 (Xyl.)

Perc. 2 (S. D.)

Vln. I

Vln. II

Vla.

Vlc.

Cb. (pizz.)

412

413

414

415

416

417

arco, non div.

f-->p  
arco, non div.

f-->p  
arco, non div.

f-->p  
norm., non div.

f-->p  
arco  
pizz.

f-->p  
f

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.)

**421**

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb. (pizz.)

Dynamic markings and performance instructions:

- Flute 1:  $p \xrightarrow{f} ff$
- Flute 2:  $f \xrightarrow{ff}$
- Oboe 1: -
- Oboe 2:  $f \xrightarrow{p}$
- Clarinet 1: -
- Clarinet 2:  $f \xrightarrow{p}$
- Bassoon 1: -
- Bassoon 2:  $p \xrightarrow{f} p$
- Horn 1:  $f \xrightarrow{p}$
- Horn 2:  $p \xrightarrow{f} p$
- Trumpet 1: -
- Trumpet 2:  $f$
- Trombone 1:  $f$
- Trombone 2:  $f \xrightarrow{p}$
- Timpani: -
- Percussion 1 (Xylophone):  $f \xrightarrow{ff}$
- Percussion 2 (Side Drum): -
- Violin I:  $f \xrightarrow{ff}$
- Violin II: -
- Viola: -
- Cello:  $f$
- Bass:  $f$

Performance instructions for Vlc. and Cb. (pizz.):

- Vlc.: col legno battuto
- Vlc.: norm.
- Vlc.: arco
- Vlc.: pizz.
- Cb. (pizz.): col legno battuto
- Cb. (pizz.): norm.
- Cb. (pizz.): arco
- Cb. (pizz.): pizz.

426

Fl. 1 f ff p ff  
Fl. 2 f ff  
Ob. 1 f ff p  
Ob. 2 f  
Cl. 1 f ff p f  
Cl. 2 f  
Bsn. 1 f ff p f  
Bsn. 2 f  
(a2) Hn. 1 p f  
Hn. 2 f ff p f  
Tpt. 1 f ff p f  
Tpt. 2 f  
Tbn. 1 f ff p f  
Tbn. 2 f  
p f  
Tim. - mf - mf  
Perc. 1 (Xyl.) f ff ff f  
Perc. 2 (S. D.) f ff mf

426

Vln. I f ff f ff  
Vln. II - f ff  
Vla. - f ff  
Vlc. (c.l.b.) f ff f ff  
Cb. (pizz.) f f ff p f ff f

423

424

425

426

427

428

430

Fl. 1 ff  
Fl. 2  
Ob. 1 ff  
Ob. 2  
Cl. 1 ff  
Cl. 2  
Bsn. 1 ff  
Bsn. 2  
  
Hn. 1  
Hn. 2 ff  
Tpt. 1 ff  
Tpt. 2  
  
Tbn. 1 ff  
Tbn. 2  
  
Timp. ff  
  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.) f R.S.

430

Vln. I pizz., l.v.  
f sempre  
Vln. II pizz., l.v.  
f sempre  
Vla. col legno battuto  
f sempre  
Vlc. ff  
(pizz.), l.v.  
Cb. ff f sempre

429

430

431

432

433

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Timpani  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.)

Vln. I (pizz.)  
Vln. II (pizz.)  
Vla. (pizz.)  
Vlc. (pizz.)  
Cb. (pizz.)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Xyl.)

Perc. 2 (S. D.)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

445

Fl. 1 f ff

Fl. 2 f ff

Ob. 1 f ff

Ob. 2 f ff

Cl. 1 f ff

Cl. 2 f ff

Bsn. 1 ff

Bsn. 2 ff

Hn. 1 ff

Hn. 2 ff

Tpt. 1 ff

Tpt. 2 ff

Tbn. 1 ff

Tbn. 2 ff

Tim. ff

Perc. 1 (Xyl.) f ff

Perc. 2 (S. D.) mf f

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Fl. 1 f p

Fl. 2 f p

Ob. 1 f p

Ob. 2 f p

Cl. 1 f p

Cl. 2 f p

Bsn. 1 f p

Bsn. 2 f p

Hn. 1 f

Hn. 2 f

Tpt. 1 f

Tpt. 2 f

Tbn. 1 f

Tbn. 2 f

Tim. mf

Perc. 1 (Xyl.) f

Perc. 2 (S. D.) mf

449

Vln. I f p non div.

Vln. II f p non div.

Vla. f p non div.

Vlc. f p

Cb. f p

456

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tim.  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.)

456

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

462

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Perc. 1 (Xyl.)

Perc. 2 (S. D.)

462

Vln. I (non dim.)

Vln. II (non dim.)

Vla. (non dim.)

Vlc. (non dim.)

Cb. (non dim.)

466

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tim.  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.)

(a2)

<sup>(8)</sup>

R.S. R.S. R.S. R.S.

fff fff fff fff

466

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

471

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Measures 470-471: Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 play eighth-note patterns. Clarinets 1 and 2 play eighth-note patterns. Bassoons 1 and 2 play eighth-note patterns.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Measures 470-471: Horns 1 and 2 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Timpani play eighth-note patterns.

Tim.  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.)

Measures 470-471: Timpani play eighth-note patterns. Percussion 1 (Xylophone) and Percussion 2 (Snare Drum) provide rhythmic support.

471

pizz., l.v.  
*f* sempre  
pizz., l.v.  
*f* sempre  
pizz., l.v.  
*f* sempre  
pizz., l.v.  
*f* sempre  
pizz., l.v.

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Measures 471-475: The strings (Violin I, Violin II, Viola, Cello, Double Bass) play eighth-note patterns with dynamic markings: *f* sempre, pizz., l.v. Measure 475 includes a tempo change to  $\frac{2}{4}$  time.

470

471

472

473

474

475

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Timpani  
Perc. 1 (Xyl.)  
Perc. 2 (S. D.)

Vln. I (pizz.)  
Vln. II (pizz.)  
Vla. (pizz.)  
(non dim.)  
Vlc. (pizz.)  
(non dim.)  
Cb. (pizz.)  
(non dim.)