

*Symphony No.5, “Land” (2013)*

*Robert Carl*

*Written with deep appreciation for the Hartt Philharmonia, Edward Cumming, conductor*

*And dedicated to The Land Institute, Wes Jackson, director, in honor  
of its courageous work to “reboot the earth”*

*The Wintergreen Music Festival (Rosedale, VA) and the Ragdale Foundation (Lake Forest, IL)  
are thanked for providing the ideal circumstances for gestation and completion of this work*

**Movements:**

- I. Open Prairie*
- II. High Plains*
- III. A. Facing Mountains*
  - B.1 Shimmering Mists*
  - B.2 Wildflower Meadow*
  - B.3 Storm Fronts*
- C. Scaling*
- IV. Above the Tree Line*
- V. Land Beyond*

**Instrumentation:**

*3 Flutes (#3 doubling piccolo)*  
*3 Oboes*  
*3 Clarinets in Bb*  
*3 Bassoons (#3 doubling contrabassoon)*

*Alto Saxophone in Eb*

*4 Horns in F*

*3 Trumpets in C*  
*2 Tenor Trombones*  
*Bass Trombone*  
*Tuba*

*Timpani (4 Drums: 29” 26”, 24”, 22”)*

*Percussion:*

- #1: 4 Bongos, 4 Temple Blocks, Orchestral Chimes, Suspended Cymbal*
- #2: 2 Woodblocks, Snare Drum, Slapstick, Tam-Tam, Glockenspiel, Suspended Cymbal*
- #3: 4 Tom-Toms, Suspended Cymbal, Metal Wind Chimes (also plays Tam-Tam)*
- #4: Bass Drum, Marimba, Vibraphone, Suspended Cymbal*

*Keyboard (Piano/Celesta)*

*Violin 1*  
*Violin 2*  
*Viola*  
*Violoncello*  
*Contrabass*

*Duration: c. 21’*

*This is a transposing score.*

**Descriptive note:**

*My Fifth Symphony, “Land”, emerged from the act of driving (repeatedly) across the American midsection, in particular from the central prairie to the Rocky Mountains. The scale and drama of this landscape has inspired me as I’ve become familiar with it. The prairie and High Plains are not at all flat; they are the rolling waves of the base of a prehistoric sea, and their geography has a drama equal to that of the mountains upon whose shore they crash westward. The work’s five movements reflect this terrain-progression, and the central (and largest) movement further subdivides into a series of different mountain vistas and landscapes.*

*But the work is not meant to be a literal portrait or tone poem. It takes this geography as a starting point to evoke images and sensations that can only come from music, and point beyond the physical surface towards something “other”. The entire piece is clearly a sort of ascension: in register, timbre, harmony. By the time the final movement is reached, we’ve gone beyond land into somewhere different and transcendent. I like to think of it as a cross between the Buddhist Pure Land and the Celestial Country of Charles Ives.*

*---Robert Carl*

# Symphony No. 5, "Land" (2013)

R. Carl

$\bullet = 72$  *I. Open Prairie*

*Flute 1, 2*

*Flute 3*

*Oboe 1, 2*

*Oboe 3*

*Clarinet 1, 2*

*Clarinet 3*

*Alto Sax.*

*Bassoon 1, 2*

*Bassoon 3*

*Horn in F 1, 3*

*Horn in F 2, 4*

*Trumpet 1, 2*

*Trumpet 3*

*Trombone 1, 2*

*Bass Trombone*

*Tuba*

*Timpani*

*Percussion 1*  
*Bongos (lower drum; hard mallets) (as rhythmically precise as possible)*  
*pp*

*Percussion 2*  
*Woodblock*  
*p*

*Percussion 3*  
*Tom-Tom (single midrange)*  
*pp* *p* *pp*

*Percussion 4*  
*Bass Drum (very soft beater)*  
*ppp* *ppp*

*Keyboard*  
*Piano*

*Violin I*

*Violin II*

*Viola*

*Cello*

*Contrabass*

10 (26")

Timp. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *mp* *p* *mf*

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

Perc. 2 *p*

Perc. 3 *p* *pp* *p* *pp* *p* *mp* *mp* *mp* *mp* *mp* *mf*

Perc. 4 *pp* *ppp* *p* *pp* *mp* *p* *mf* *pp*

Vla. (1/2 section) *ppp* *pp*

19 (a2) A

Hn. 1,3 *pp* *p* *sf*

Hn. 2,4 *pp* *p* *sf*

19

Timp. *mp* *mf* *mp* *sf* *p* *ppp* *pp*

Perc. 1 *sf*

Perc. 2 *sf*

Perc. 3 *mf* *sf*

Perc. 4 *mp* *mf* *sf* *p* *mp*

Vln. II (Full section, div.) *pp* *mp* *pp*

Vla. (uni) *mp* *pp*

Marimba (soft mallets) *p* *mp*

26

Cl. 1,2 *pp*

Hn. 1,3 (Horns: as little attack as possible) *p* *pp* *n.*

Hn. 2,4 *p* *pp* *n.*

Tpt. 1,2 (straight mute) *mp* *p*

Timp. *pp* *mp* *p*

Perc. 4 *p* *pp* *ppp* *pp* *mp* *p*

Vln. I *pp*

Vln. II *p* *pp* *pp* *p*

Vla. *pp*

31

Cl. 1,2 *mp* *pp*

Timp.

Perc. 2 *2 Woodblocks*

Perc. 3 *(2 drums, medium low/high)*  
*(soft mallets)*  
*pp* *p*

Perc. 4 *pp* *p*

Vln. I *p* *pp* *p*

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

Vla.

Vlc. *pp*

*(Uni, but each stand divides into pizz and col legno battuto)*

34

Hn. 1,3 *mp* *mf'*

Hn. 2,4 *mp*

Tpt. 1,2 *mf*

34

Timp.

Perc. 2 *p*

Perc. 3 *pp*

Perc. 4 *pp*

Vln. I *mp*

Vln. II *mp*

Vla.

Vlc. *p* *pp*

Fl. 1, 2 *p* *mp*

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2 *sf > mf* *mp* *p* *pp*

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3 *p* *mp*

Hn. 2, 4 *p* *p*

Tpt. 1, 2 *p* *mf*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *pp*

Perc. 3 *pp* *p*

Perc. 4 *p* *mp*

Vln. I *mf* *mp* *p*

Vln. II *p* *pp* *p*

Vla.

Vlc. *ppp* *p*

Cb.

**Fl. 1, 2** *p* *pp* *pp*

**Fl. 3** *pp*

**Ob. 1, 2**

**Ob. 3**

**Cl. 1, 2** *sf* *mf* *mp*

**Cl. 3**

**A. Sax.**

**Bsn. 1, 2** *pp*

**Bsn. 3** *pp*

**Hn. 1, 3** *3. mf* *mp* *p*

**Hn. 2, 4** *mp* *p*

**Tpt. 1, 2** *mp* *p*

**Tpt. 3**

**Tbn. 1, 2** *pp*

**B. Tbn.** *pp*

**Tba.**

**Timp.** 39

**Perc. 1**

**Perc. 2** *pp*

**Perc. 3** *mp* *mf*

**Perc. 4** *p* *pp*

**Vln. I** *mp* *mf*

**Vln. II** *mp*

**Vla.**

**Vlc.** *mp*

**Cb.**



44

Fl. 1,2

Fl. 3

Ob. 1,2

Ob. 3

Cl. 1,2

Cl. 3

A. Sax.

Bsn. 1,2

Bsn. 3

1. *sf* > *mf* ————— *mp* ————— *mf* < *sf* > *mf*

44

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tba.

1. *p* ————— 3. *p* ————— *mp* ————— *mp* ————— *mf*

2. *p* ————— *mp* ————— *mf* > *mp* ————— *mf*

*mp* ————— *mf* > *mp* ————— *mf*

44

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mp* ————— *mf* ————— *f* ————— *mf*

*mp* ————— *mf* ————— *sf*

*mp* ————— *mf* ————— *sf*

*mp* ————— *mf* ————— *sf*

*mp* ————— *mf* ————— *sf*

*mp* ————— *mf* ————— *sf*

*mp* ————— *mf* ————— *sf*

44

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*sfp* (*simile*)

*sfp* (*simile*)

*mp* ————— *mf* ————— *mf*

*mf*

Fl. 1,2  
 Fl. 3  
 Ob. 1,2  
 Ob. 3  
 Cl. 1,2  
 Cl. 3  
 A. Sax.  
 Bsn. 1,2  
 Bsn. 3  
 Hn. 1,3  
 Hn. 2,4  
 Tpt. 1,2  
 Tpt. 3  
 Tbn. 1,2  
 B. Tbn.  
 Tba.

49  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 Cb.

*(both drums)*  
*Susp. Cymbal*  
*(uni, arco)*

52

Fl. 1,2 *f* *mf*

Fl. 3 *f* *mf*

Ob. 1,2

Ob. 3

Cl. 1,2 *f* *mf*

Cl. 3 *f* *mf*

A. Sax. *f* *mf*

Bsn. 1,2 *f* *mf*

Bsn. 3 *f* *mf*

Hn. 1,3 *sf*

Hn. 2,4 *sf*

Tpt. 1,2 *sf*

Tpt. 3

Tbn. 1,2 *f* *mf*

B. Tbn. *f* *mf*

Tba.

Timp. 52 *mp* (tune 26' to C#)

Perc. 1 *sf*

Perc. 2 *sf*

Perc. 3

Perc. 4 *mf* *f* *mf* (l.v.)

Vln. I *mp*

Vln. II

Vla. *sf*

Vlc. *sf*

Cb. *mp*

5/4





66

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

Tpt. 1, 2

Tpt. 3

(26") (tune 29" to Bb)

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vlc.

*p*

*f*

*mf*

*mp*

*pizz.*

*mf*

D

71

Fl. 1, 2 *mf*

Fl. 3 *mf*

Ob. 1, 2 *f* *mf* *mp* *p*

Ob. 3 *f* *mf* *mp* *p*

Cl. 1, 2

Cl. 3

A. Sax. *mf* *mp* *p*

Bsn. 1, 2 *mf* *mp* *p*

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

71

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mf* *f* *mf* *mp*

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

Tbn. 1, 2

B. Tbn.

Tba.

71

(29") (tune 26" to F#)

Timp. *f* *mf* *mp* *mf* *mp*

71

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

Perc. 2 *sf*

Perc. 3 *4 Tom Toms* *mp* *mf*

Perc. 4

81 (straight mute) 1. *mp* *mf* *mp* (straight mute)

Tpt. 1, 2

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

Timp. *mf* *mp* *mf* *mp* *mp* *mf* *mp*

Perc. 1 4 Temple Blocks *pp* *p* *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. 2 *p* *mp* *p* *mp*

Perc. 3 *mp* *mf* *mp* *mf* *f* *mp* *mf* *mp* *mf*

Perc. 4 Bass Drum *pp* *mp* *pp* *p*

89

A. Sax.

Tpt. 1, 2 2. (open) *mp* *mf* *mp* *mf* *mp* *p*

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

Tba. *mp* *p* *mp* *p*

Timp. *mf* *mp* *mf* *mp* *p* *pp* *p* (tune 26" to D)

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

Perc. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mf* *sf*

Perc. 3 *mp* *mf* *mp* *mf* *mp* *mf* *sf* *mp* *mf* *mp*

Perc. 4 *mp* *p* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf*

Vla.

Vlc. (arco) *p*

Cb. *mp* *p*



103

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf* *f* *sf* *sf* *f* *mf* *sf*

*sf* *f* *ff* *f* *mf* *sf*

*f* *sf* *ff* *f* *mf* *sf*

*sf* *f* *ff* *f* *mf* *sf*

*sf* *f* *ff* *f* *mf* *sf*

*sf* *f* *ff* *f* *mf* *sf*

*f* *mf* *sf* *f*

*sf* *f* *ff* *f*

*f* *mp* *sf* *f*

*mf* *cresc.* *f* *mf* *f*

*mf* *cresc.* *f* *mf* *f*

*mf* *mp* *p*

*sf* *f* *ff* *f* *ff* *f* *mf* *sf*

*sf* *f* *ff* *f* *mf* *sf*

*arco*

*Slapstick*

*f* *mp*

112

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(uni)

*f* *mf*

(uni)

*mf*

1. (a2)

*mf* *sf* *mf* *f cresc.* *ff* *f* *mp*

(3) 1. (a2)

*sf* *mf* *ff* *f* *sf* *mf* *f* *ff* *mf*

(a2)

*ff*

*f*

(tune 23" to E)

*mf* *sf*

(non-div)

(non-div)

*sf* *mf* *f* *mf* *sf* *mf* *f cresc.* *ff* *mf*

*sf* *mf* *f* *mf* *sf* *mf* *f cresc.* *ff* *mf*

*ff*

*sf* *mf* *ff* *f* *sf* *mf* *f* *ff* *mf*

*sf* *mf* *ff* *f* *sf* *mf* *f* *ff* *mf*

This page contains a musical score for measures 122 through 129. The score is divided into two systems of staves. The first system includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Alto Saxophone; Bassoons 1, 2, and 3; Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Tuba; Timpani; Percussion 1, 2, 3, and 4; Violins I and II; Viola; Violoncello; and Contrabass. The second system includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Alto Saxophone; Bassoons 1, 2, and 3; Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Tuba; Timpani; Percussion 1, 2, 3, and 4; Violins I and II; Viola; Violoncello; and Contrabass. The score features various musical notations including dynamics (f, ff, mf, mp, sf), articulation (accents, slurs), and performance instructions like (uni) and (non-div). The time signature changes from 2/4 to 6/4 and back to 2/4. The key signature is D major. The percussion parts include Bongsos and Snare (w/brushes).



138

Fl. 1, 2 (a2) *mp* *mf* *mp* *p* *pp*

Fl. 3

Ob. 1, 2 *p* *mp* *p* *pp*

Ob. 3 *p* *mp* *p* *pp*

Cl. 1, 2 1. *mp* *mf* *mp* *p* *pp*

Cl. 3

A. Sax. *mp* *mf* *mp* *p* *pp*

Bsn. 1, 2 2. *p*

Bsn. 3 *Contrabassoon* *mp* *p* *mp*

Hn. 1, 3 (a2) *mp* *mf* *mp* *p* *pp*

Hn. 2, 4 *mp* *mf* *mp* *p* *pp*

Tpt. 1, 2 138 *p* *mp* *p* *pp*

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

Tbn. 1, 2 *p* *mp* *p* *pp*

B. Tbn. *p* *mp* *p* *pp*

Tba. *mp* *p* *mp*

Timp. 138 (29'') *p* *pp* *p* *mp* *p* *mp* *mf* *mp*

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

Perc. 2 *p* *mp*

Perc. 3 *p* *(Tom Toms)* *p*

Perc. 4 *p* *mp* *mp* *mf* *mp* *p* *mp* *p*

Kybd. 138 *mp* *p* *mp*

Vln. I 138 (sord.) *p* *pp* *ppp* (senza sord.) *mp*

Vln. II *mp* *pp*

Vla. *mp* *mf* *p*

Vcl. *p* *pp* *ppp* (senza sord.)

Cb. *p* *pp* *ppp* (senza sord.)





163

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

163

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

163

Timp.

Perc. 4

Kybd.

163

Vln. I

Vln. II

Vla.

Vlc.

Cb.

This page of a musical score covers measures 166, 167, and 168. The score is for a full orchestra and includes the following parts:

- Flutes:** Fl. 1, 2 (measures 166-168); Fl. 3 (measures 166-168).
- Oboes:** Ob. 1, 2 (measures 166-168); Ob. 3 (measures 166-168).
- Clarinets:** Cl. 1, 2 (measures 166-168); Cl. 3 (measures 166-168).
- Saxophones:** A. Sax. (measures 166-168).
- Bassoons:** Bsn. 1, 2 (measures 166-168); Bsn. 3 (measures 166-168).
- Horns:** Hn. 1, 3 (measures 166-168); Hn. 2, 4 (measures 166-168).
- Trumpets:** Tpt. 1, 2 (measures 166-168); Tpt. 3 (measures 166-168).
- Trombones:** Tbn. 1, 2 (measures 166-168); B. Tbn. (measures 166-168); Tba. (measures 166-168).
- Timpani:** Timp. (measures 166-168).
- Drum:** Perc. 4 (measures 166-168).
- Piano:** Kybd. (measures 166-168).
- Violins:** Vln. I (measures 166-168); Vln. II (measures 166-168).
- Viola:** Vla. (measures 166-168).
- Violoncello:** Vlc. (measures 166-168).
- Double Bass:** Cb. (measures 166-168).

The score features various musical notations including dynamics (e.g., *sf*, *f*, *mf*, *cresc.*), articulation (accents, slurs), and performance instructions (first and second endings). The key signature is one sharp (F#) and the time signature is 6/4. The page number 166 is indicated at the beginning of each staff.

169

Fl. 1, 2 *f* <sup>(a2)</sup>

(Picc.) *f*

Fl. 3 *mf* *sf*

Ob. 1, 2 *f* *sf*

Ob. 3

Cl. 1, 2 *f* 1. 2. (simile)

Cl. 3

A. Sax.

Bsn. 1, 2 *f* *mf*

Bsn. 3

169

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *mf* *mp* *mf* *mp* *mf*

B. Tbn. *mp* *mp* *mf* *f*

Tba.

169

(29")

Timp. *sf* *mf* *f* *mf* *sf* *mf* *f*

Perc. 4 *f* *f* *sf*

169

Kybd. *f* *mf* *cresc.* *sf*

169

Vln. I *f* *sf* *f*

Vln. II *f* *mf* *mp* *f*

Vla. *f* *sf > mf* *f* *mf* *sf > mf* *f* *mf*

Vlc. *f* *mf* *cresc.* *sf* *f* *mf*

Cb. *mf* *sf* *mf* *f* *mf*

173

Fl. 1, 2 *mf* *sf* (a2)

Fl. 3

Ob. 1, 2 *mf* *f* (simile)

Ob. 3

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

Cl. 3 *mf* *f* *mf*

A. Sax.

Bsn. 1, 2 *f* *mf* *f* *f* *mf*

Bsn. 3 *mf* (Sempre Contrabasson)

173

Hn. 1, 3 *mf* *mp* *mf* *cresc.*

Hn. 2, 4 *mf* *mp* *mf* *cresc.*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *mp* *mp* *mf* *mp* *mf* 2.

B. Tbn. *mf* *mp* *mf* *cresc.*

Tba. *mf* *cresc.*

173

Timp. *mf* *mp* *mp* *mf* *f* *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

173

Kybd.

173

Vln. I *mf* *f* *mf* *f* *mf* *sf*

Vln. II *mf* *f* *mf* *f* *mf* *sf*

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

Vlc. *f* *mf* *f* *mf* *f*

Cb. *mp* *mf* *cresc.*

177 *(sempre a2)*

Fl. 1, 2 *sf* *mf* *f* *sf*

Fl. 3

Ob. 1, 2 *mf* *sf*

Ob. 3

Cl. 1, 2 *mf* 2. *(a2)* *sf*

Cl. 3

A. Sax. *f* *sf*

Bsn. 1, 2 *(a2)* *f* *sf*

Bsn. 3 *3* *f* *sf*

Hn. 1, 3 177 *f* *sf*

Hn. 2, 4 *f* *sf*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 1. *mf* *f* *mp cresc.*

B. Tbn. *f* *sf* *mp cresc.*

Tba. *3* *sf*

Timp. *(tune 29" to B)*

Vln. I 177 *sf* *mf* *f*

Vln. II *mf* *sf*

Vla. *f* *ff* *mf* *f*

Vlc. *mf* *sf* *f* *ff* *mf* *f*

Cb. *3* *sf* *ff* *mf* *f*

181

Fl. 1,2

Fl. 3

Ob. 1,2

Ob. 3

Cl. 1,2

Cl. 3

A. Sax.

Bsn. 1,2

Bsn. 3

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*Bassoon*

184 H (♩ = 72)

Fl. 1,2 *mf* *f* *ff*

Fl. 3 *mf* *f* *ff*

Ob. 1,2 *f* *mf* *f*

Ob. 3 *f* *mf* *f*

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

Cl. 3 *f* *mf* *f*

A. Sax. *mf* *f*

Bsn. 1,2 *mf* *f*

Bsn. 3 *mf* *f*

Hn. 1,3 *mf* *f*

Hn. 2,4 *mf* *f*

Tpt. 1,2 *mp* *mf* *f* *mf* *mp*

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

Tbn. 1,2 *f* *mf* *f* *mf* *f*

B. Tbn. *f* *mf* *f* *mf* *f*

Tba. *mf* *f* *ff*

Timp. 184

Perc. 1

Perc. 2

Perc. 3 *Tam-Tam* *mp* (l.v.)

Perc. 4 *B.D.* *pp*

Vln. I *mf* *f* *ff* *pp*

Vln. II *mf* *f* *ff* *pp*

Vla. *mf* *f* *ff*

Vlc. *mf* *f* *ff* *pp*

Cb. *mf* *f* *ff* *pp*

190

Fl. 1,2

Fl. 3

Ob. 1,2

Ob. 3

Cl. 1,2

Cl. 3

A. Sax.

Bsn. 1,2

Bsn. 3

190

Hn. 1,3

Hn. 2,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tba.

190

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

190

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(for bass notes below E, play if either 5-string or C extension is available; please note where div or uni is requested)







229

Fl. 1, 2 *f*  $\rhd$  *mf*  $\langle$  *f*  $\rhd$  *mf*  $\langle$  *ff*  $\rhd$  *mp*

Fl. 3

Ob. 1, 2  $\rhd$  *mf*  $\langle$  *f*  $\rhd$  *mf*  $\langle$  *ff*  $\rhd$  *mf*  $\rhd$  *mp* 1. *mp*  $\langle$  *mf*  $\rhd$  *mp*  $\langle$  3.

Ob. 3

Cl. 1, 2 (a2) *f*  $\rhd$  *mp*  $\rhd$  *p*

Cl. 3 *f*  $\rhd$  *p*

A. Sax. *mp* 3.  $\langle$  *mf*  $\rhd$

Bsn. 1, 2 *p*

Bsn. 3 (To Bassoon)

Hn. 1, 3 *p*

Hn. 2, 4 (a2) 3. *mp*  $\langle$  *mf*  $\rhd$  *mp*  $\langle$  *mf*  $\rhd$  *mp*  $\langle$  *mf*  $\rhd$  *f*  $\langle$  *ff*  $\rhd$  *mf*  $\rhd$  *p*

Tpt. 1, 2 229 *p* 1. 3. *mp*  $\langle$  *mf*  $\rhd$  *f*  $\rhd$  *mf*  $\langle$  *f*  $\rhd$  *mf*  $\langle$  *f*  $\langle$  *ff*  $\rhd$  *mf*  $\rhd$  *p*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba. *p*

Timp. 229 *p*

Perc. 1 229

Perc. 2

Perc. 3 Tam-Tam (l.v.) *mp*  $\rhd$  *mf*

Perc. 4

Vln. I 229 *p* *mf*  $\rhd$  *mp* *cresc.* *f* (Div.) *mp*  $\rhd$  *p*  $\rhd$  *pp*  $\rhd$  *n.*

Vln. II *p* *mf*  $\rhd$  *mp* *cresc.* *f* (Div.) *mp*  $\rhd$  *p*  $\rhd$  *pp*  $\rhd$  *n.*

Vla. (sempre div.) *p* *mf*  $\rhd$  *mp* *cresc.* *f* (Div.) *mp*  $\rhd$  *p*  $\rhd$  *pp*  $\rhd$  *n.*

Vlc. *p* *mf*  $\rhd$  *mp* *cresc.* *f* (Div.) *mp*  $\rhd$  *p*  $\rhd$  *pp*  $\rhd$  *n.*

Cb. *p* *mf*  $\rhd$  *mp* *cresc.* *f* (Div.) *mp*  $\rhd$  *p*  $\rhd$  *pp*  $\rhd$  *n.*

# III.B.2. Wildflower Meadow

J  
(♩ = c.96) (conductor: each measure is c. 16 beats)

238

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

*mp* < *mf* > *mp* < *mf* >

*mp* < *mf* > *mp* < *mf* >

*mf* > *mp* < *mf* > *p*

*p* *mp* *p*

*p* *mp* *p*

*mp* *mf* *p*

All three flutes play bracketed material 3 times through m. 242. Try to stay as close in unison as possible, but some divergence permitted.

238

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

238

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*pp* (l.v.)

238

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*ppp* *pp* *n.*

*ppp* *pp* *n.*

*ppp* *pp* *n.*

*ppp* *pp* *n.*

*ppp* *pp* *n.*

*ppp* *pp* *n.*



245

Fl. 1, 2 *mp* *< mf* *> mp < mf >*

Fl. 3 *mp* *< mf* *> mp < mf >*

Ob. 1, 2

Ob. 3

Cl. 1, 2 *mp* *< mf* *> mp* *Play bracketed material 3 times through m. 247. 1 and 2 should be progressively independent of one another.*

Cl. 3 *mp* *< mf* *> mp*

A. Sax. *p < mp < mf > mp* *< mf > mp* *Play bracketed material 4 times through m. 247. Begin with as much ensemble exactitude (with trumpets) as possible; then allow increasing divergence on each repeat.*

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4 *mp* *p*

Tpt. 1, 2 *p < mp < mf > mp* *Play bracketed material 4 times through m. 247. Begin with as much ensemble exactitude as possible; then allow increasing divergence on each repeat.*

Tpt. 3 *p < mp < mf > mp*

Tbn. 1, 2

B. Tbn. *mp* *p*

Tba.

Timp. 245 *p* *pp*

Perc. 1 *mp* *p* (L.v.)

Perc. 2

Perc. 3

Perc. 4

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

K

248

Fl. 1, 2 *mp* < *mf* > *f* > *mf*

Fl. 3 *mp* < *mf* > *f* > *mf*

Ob. 1, 2 *mp* < *mf* > *f*

Ob. 3 *mp* *f* *mp* *mf* < *f* > *mf*

Cl. 1, 2 *mp* *f* *mp*

Cl. 3 *mp* *f* *mp*

A. Sax. *p* < *mp* > *mf* > *mp* *mf* > *mp*

Bsn. 1, 2 *p* *mf* < *f* > *mp*

Bsn. 3 *p* *mf* > *p*

Hn. 1, 3 *mp* *mf* *mp*

Hn. 2, 4 *mp* *mf* *mp*

Tpt. 1, 2 *mp* < *mf* > *f* > *mp*

Tpt. 3 *mp* < *mf* > *f* > *mf* > *f* > *mf*

Tbn. 1, 2 *mp* *mf* *mp*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. 248 *p*

Perc. 1

Perc. 2 S.C. (soft mallet) *mp* *mf* *mp* (l.v.)

Perc. 3 S.C. (soft mallet) *mp* *mf*

Perc. 4

Vln. I 248 *mp* *mf* (sul pont)

Vln. II *mp* *mf* (sul pont)

Vla. *mp* *mf* (sul pont)

Vlc. *mp* *mf* (sul pont)

Cb. *mp* *mf* (sul pont)

*mp* *mf*

Play bracketed material 2 times through m. 249, greatest ensemble divergence between 1 and 2

Play bracketed material 4 times through m. 250, with greatest ensemble divergence. Progressive crescendo over the four cycles.



III.C. Scaling

257  $\text{♩} = 116$   $\text{♪} = \text{♪}$   $\text{♩} = \text{♪}$

Fl. 1,2 *f* *mf* *f* *ff* *f*

Fl. 3 *f* *mf* *f* *ff* *f*

Ob. 1,2 *f* *mf* *f* *ff* *f* (a2) *f*

Ob. 3 *f* *mf* *f* *ff* *f* *f*

Cl. 1,2 (uni) *f* *mf* *f* *ff* *f* (a2) *f*

Cl. 3 *f* *mf* *f* *ff* *f* *f*

A. Sax. *f* *mf* *f* *ff* *f*

Bsn. 1,2 *f* *mf* *f* *ff* *f*

Bsn. 3 *f* *mf* *f* *ff* *f*

Hn. 1,3 (uni) *f* *mf* *f* *ff* *f* *f*

Hn. 2,4 (uni) *f* *mf* *f* *ff* *f* *f*

Tpt. 1,2 *f* *mf* *f* *ff* *f* 1. *mf* *f* *mf* *f*

Tpt. 3 *f* *mf* *f* *ff* *f*

Tbn. 1,2 *f* *mf* *f* *ff* *f* 1. *mf*

B. Tbn. *f* *mf* *f* *ff* *f*

Tba. *f* *mf* *f* *ff* *f*

Timp. *mf* *mp* *f* *sf*

Vln. I 257 *mf* *f* *ff*

Vln. II *mf* *f* *ff* *f*

Vla. *f* *mf* *ff* *f*

Vlc. *f* *mf* *ff* *f*

Cb. *f* *mf* *ff*



263 (a2)

Fl. 1, 2 *f sf f sf f*

Fl. 3 *Piccolo f sf f sf f*

Ob. 1, 2 *f sf f*

Ob. 3 *f sf f*

Cl. 1, 2

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

8/4

263

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mf*

Tpt. 3

Tbn. 1, 2 *mf*

B. Tbn. *mf f*

Tba.

Timp.

8/4

263

Vln. I *sf f sf f*

Vln. II *sf*

Vla.

Vlc.

Cb.

8/4



L

267

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2

Cl. 3

A. Sax.

Bsn. 1, 2

Bsn. 3

267

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

267

Vln. I

Vln. II

Vla.

Vlc.

Cb.



278 *(sempre Picc)*

Fl. 3 *mp*

Vln. I *pp* *p* *n.* *pp* *p* *n.*

Vln. II *pp* *p* *n.*

Vla. *n.* *pp* *< p >*

Vlc. *n.* *pp* *< p >*

Cb. *ppp*

M

287

Fl. 1, 2 *pp* *p* *ppp* 1. *pp* *p* *ppp*

Fl. 3 *p* *mp*

Cl. 1, 2 *pp* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

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

A. Sax. *pp* *ppp* *pp* *p* *ppp* (s.v.) *pp* *p* *ppp*

Hn. 1, 3 *pp* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

Hn. 2, 4 *pp* *ppp* *pp* *p* *ppp* *pp* *p* *ppp*

B. Tbn. *pp* *p* *ppp*

287 (29")

Timp. *ppp*

Perc. 1 2 (High) Temple Blocks *mp*

Vln. I *ppp* *pp* *n.* *pppp* *n.*

Vln. II *pp* *n.* *pppp* *n.*

Vla. *p* *n.* *p* *pp* *p* *ppp* *pppp*

Vlc. *p* *n.* *p* *pp* *p* *ppp* *pppp*

Cb. *pp* *p* *ppp*

V. Land Beyond

299  $\text{♩} = 72$  (solo)

Fl. 1, 2 *pp* *p* *ppp* *pp* *mp* *p* *mp* *mf* *p* *mp* *mf*

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2 *pp* *p* *ppp* *pp* *mp* *p*

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

A. Sax. *pp* *p* *ppp* *pp* *mp* *p*

Bsn. 1, 2 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *p*

Bsn. 3

Hn. 1, 3 *pp* *p* *ppp* *pp* *mp* *p* *pp* *mp* *pp* *mp* *p* *mp* *p*

Hn. 2, 4 *pp* *p* *ppp* *pp* *mp* *p* *pp* *p* *mp* *p*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn. *pp* *p* *ppp* *pp* *mp* *pp*

Tba.

Timp. *p* *pp* *p* *ppp*

Perc. 1 *p* *pp* *Chimes* (sempre l.v.) *mp*

Perc. 2 *Glock.*

Perc. 3 *Metal wind chimes*

Perc. 4 *Vibr.*

Vln. I

Vln. II

Vla. *n.* *mf* *p* *mf* *p* *mp* *mf* *mp* *mf*

Vlc. *n.* *mf* *p* *mf* *p* *mp* *mf* *mp*

Cb. (uni; if possible) *pp* *p* *ppp* *pp* *mf* *p* *mf* *p* *mp* *mf* *mp*

N

312

Fl. 1,2 *f mp mp mf mp mf mp mp mf*

Fl. 3 *pp mp mf*

Ob. 1,2 *mf p p mp p mp mp mp mf*

Ob. 3 *pp mp mf*

Cl. 1,2 *pp mp mf p mp p mp mf p mp mf p*

Cl. 3 *pp mp mf p mp p mp mf p mp mf p*

A. Sax. *(c.v.) pp mp mf p mp p mp mf p mp mf p*

Bsn. 1,2 *mp p pp mp mf mp mf < f > mf*

Bsn. 3 *mp p pp mp mf mf mp mf < f > mp*

Hn. 1,3 *pp mp pp p mp p mp mf*

Hn. 2,4 *pp mp pp p mp p mp mf*

Tpt. 1,2 *(straight mutes) pp mp mf*

Tpt. 3

Tbn. 1,2 *pp p mp p mp p mp*

B. Tbn. *pp p mp mp*

Tba.

312

Perc. 1 *pp p mp*

Perc. 2 *pp p mp*

Perc. 3

Perc. 4 *Rec. p*

312

Vln. I *pp n. pp p*

Vln. II *pp mp pp*

Vla. *mf mp p mf mp mf mp mf < f > mf*

Vlc. *(non-div) mf mp p mf mp mf mp mf < f > mp*

Cb. *mf mp p mf mp mf mp mf < f > mf mp*



Rit. ----- (♩ = 60)

330

Fl. 1, 2 *ff* *f* *ff* *mp* *mf* *f* *mf* *f*

Fl. 3 *f* *ff* *mp* *mf* *f* *mf* *f*

Ob. 1, 2 *ff* *f* *ff* *mp* *mf* *f* *mf*

Ob. 3 *ff* *f* *ff* *mp* *mf* *f* *mf*

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

Cl. 3 *mf* *f* *mf*

A. Sax. *mf* *f* *mf*

Bsn. 1, 2

Bsn. 3

330

Hn. 1, 3

Hn. 2, 4

330

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

330

Perc. 1 *f* *mf* *p* (shake ever faster)

Perc. 2 *f* *mf*

Perc. 3 *p*

Perc. 4 *f*

Kybd. *mf* *f*

330

Vln. I *ff* *f* *ff* *f* *f* *ff* *f* *ff*

Vln. II *ff* *f* *f* *f* *f* *ff* *f*

Vla. *mf* *f* *f* *ff* *f*

Vlc.

Cb.



342

Fl. 1,2

Fl. 3

Ob. 1,2

Cl. 1,2

Cl. 3

A. Sax.

Hn. 1,3

Hn. 2,4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*p* *pp* *n.*

*p* *pp* *n.*

1. 3.

*p* *pp* *n.*

*p* *pp* *n.*

*p* *pp* *n.*

*p* *pp* *n.*

*ppp*

*pp* *ppp*

*ppp*

*ppp* (solo)

*pp* *n.*

*pp* *n.*

*pp* *n.*

(sord.)

(sord.) (uni; if possible)

*pp* *n.*

() *pp* *n.*