

Caitlin Harrison

From Dawn to Dreams

for orchestra

Caitlin Harrison (1996 —)

From Dawn to Dreams

for orchestra

For Reading Youth Orchestra and Aldworth Philharmonic Orchestra

2023 version

Duration approx. 18 minutes

Instrumentation:

3 Flutes (db. piccolo and alto flute)

3 Oboes (db. cor anglais)

3 Bb Clarinets (db. bass clarinet)

2 Bassoons

4 Horns in F

3 Bb Trumpets

3 Trombones

1 Tuba

Timpani (2)

Percussion (bass drum, triangle, glockenspiel)

Celeste

Glockenspiel

Harp

Violins I

Violins II

Violas

Cellos

Double Basses

Composer's note:

This work was developed for Aldworth Philharmonic Orchestra (dir. Andrew Taylor) and Reading Youth Orchestra (dir. Mel Le Breuilly) as part of the Adopt a Music Creator project, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music.

From Dawn to Dreams consists of four movements, each inspired by a small fragment of poetry. Mary Russell Mitford was chosen especially as a poet who spent most of her life in Reading (the home city of RYO and APO), which features frequently in her literature. All poems are nature themed, the work opens with a dawn, fantastical floral subjects fill the inner two movements before closing with a dreamy twilight. The piece was re-orchestrated from two orchestras to one, large orchestra in 2023.

Movement 1 — The Grey Dawn
*The balmiest hour the seasons bring,
Is that which summer joins to spring;
The sweetest moment of the day,
Is when the grey dawn slides away.*

— from ‘Song’ by Mary Russell Mitford (1787-1855)

Movement 2 — Rhododendron Bells
*O hearken — hush! And lean thy ear,
Tuned for an elfin melody,
And tell me now, dost thou not hear
Those voices of pink mystery? —
Voices of silver-throated bells
Of breathing, rhododendron bells.*

— from ‘The Rhododendron Bells’ by Ella Higginson (1862-1904)

Movement 3 — The Greenhouse
*And how gladly the sun departs
From the empty gleam of the day,
He veils himself, he who suffers truly,
In the darkness of silence.*

— from ‘Im Treibhaus’ by Mathilde Wesendonck (1828-1902)

Movement 4 — Night
*It was as though the sky
had silently kissed the earth,
so that it now had to dream of sky
in shimmers of flowers.*

— from ‘Mondnacht’ by Joseph Freiherr von Eichendorff (1788-1857)

for RYO and APO
From Dawn to Dreams
I. The Grey Dawn

Ergonomics

Flutes 1.2.3. 14 **B**

Oboes 1.2. *p* *mp*³ *mf* *f*

Cor Anglais *p*

B♭ Clarinet 1 *p*

B♭ Clarinet 2 *mp*³

Bass Clarinet

Bassoons 1.2. *f* *p*

Horns 1.2. *p* *con sord.*

Horns 3.4. *con sord.*

B♭ Trumpets 1.2.3. *p* *fp*

Trombones 1.2.3. *mp* *fp* *mp* *fp*

Tuba *fp* *mp*

Timpani

Bass Drum

Harp

Violin I *fp*

Violin II *p* *pp* *fp* *div.*

Viola *p* *pp* *mp legato, espress.* *f* *ff* *mp*

Cello *p* *pp* *fp* *mp legato, espress.* *f* *ff* *mp*

Double Bass *p* *pp* *fp* *f* *pizz. b* *arco*

C

Flutes 1.2.3. *ff*

Oboes 1.2. *ff*

Cor Anglais *ff* *p* *ff* *mp*

B♭ Clarinet 1 *ff* *p* *ff* *mp*

B♭ Clarinet 2 *ff* *p* *ff* *mp*

Bass Clarinet *ff* *p* *ff* *mp*

Bassoons 1.2. *ff* *p* *ff* *mp*

Horns 1.2. *f*

Horns 3.4. *ff*

B♭ Trumpets 1.2.3. *f* *ff* *mf* *f* *p* *mf*

Trombones 1.2.3. *f*

Tuba *ff*

Timpani

Bass Drum

Harp

C

Violin I *ff* *ff* *mf*

Violin II *ff* *ff* *mf*

Viola *ff* *p* *ff* *mp* *mf*

Cello *ff* *p* *ff* *mp* *f* *ff* *mf* *f* *p* *mf*

Double Bass *ff* *p* *ff* *mp* *f* *ff* *mf* *f* *p* *mf*

Violin I (pizz.)

Violin II (pizz.)

Viola (pizz.)

Cello (pizz.)

Double Bass (pizz.)

D

Flutes 1.2.3. *p* *f* *mp*

Oboes 1.2. *p* *f* *ff* *mf*

Cor Anglais *mp* *pp*

B♭ Clarinet 1 *mp* *p* *mf*

B♭ Clarinet 2 *mp* *p* *mf* *p*

Bass Clarinet *mp*

Bassoons 1.2. *p* *mp* *pp*

Horns 1.2. *f* *p*

Horns 3.4. *p*

B♭ Trumpets 1.2.3. *f* *p* *pp*

Trombones 1.2.3. *p*

Tuba

Timpani

Bass Drum

Harp *mf* *p*

E

Flutes 1.2.3. *pp*

Oboes 1.2. *f* *ff* *mf*

Cor Anglais *pp*

B♭ Clarinet 1 *p* *mf* *p*

B♭ Clarinet 2 *p* *mf* *p*

Bass Clarinet *p*

Bassoons 1.2. *p*

Horns 1.2. *p*

Horns 3.4. *p*

B♭ Trumpets 1.2.3. *p*

Trombones 1.2.3. *p*

Tuba

Timpani

Bass Drum

Harp *p*

D

Violin I *p*

Violin II *p*

Viola *p*

Cello *f* *p* *pp* *pizz.* *pp*

Double Bass *p*

E

Violin I *pizz.* *pp*

Violin II *pizz.* *pp*

Viola *pizz.* *pp*

Cello *pizz.* *pp*

Double Bass *pizz.* *pp*

Flutes 1.2.3. (D)
Oboes 1.2.
Cor Anglais
B♭ Clarinet 1
B♭ Clarinet 2
Bass Clarinet
Bassoons 1.2.
Horns 1.2.
Horns 3.4.
B♭ Trumpets 1.2.3.
Trombones 1.2.3.
Tuba
Timpani
Bass Drum
Harp
Violin I
Violin II
Viola
Cello
Double Bass

44

Flutes 1.2.3. (D) (Measure 44)

Oboes 1.2. (f) (Measure 44)

Cor Anglais (Measure 44)

B♭ Clarinet 1 (p) (Measure 44)

B♭ Clarinet 2 (mf) (Measure 44)

Bass Clarinet (Measure 44)

Bassoons 1.2. (Measure 44)

Horns 1.2. (Measure 44)

Horns 3.4. (Measure 44)

B♭ Trumpets 1.2.3. (Measure 44)

Trombones 1.2.3. (Measure 44)

Tuba (Measure 44)

Timpani (Measure 44)

Bass Drum (Measure 44)

Harp (Measure 44)

Violin I (Measure 44)

Violin II (Measure 44)

Viola (Measure 44)

Cello (Measure 44)

Double Bass (Measure 44)

48

Flutes 1.2.3.

Oboes 1.2.

Cor Anglais

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoons 1.2.

Horns 1.2.

Horns 3.4.

B♭ Trumpets 1.2.3.

Trombones 1.2.3.

Tuba

Timpani

Bass Drum

Harp

Violin I

Violin II

Viola

Cello

Double Bass

ppp

p

ppp

ppp

ppp

ppp

mf

p

ppp

div.

ppp

arco

arco

ppp

arco

ppp

arco

ppp

arco

ppp

arco

II. Rhododendron Bells

$\downarrow = 60$ *Fantastical and energetic*

Flutes 1.2.3.

Oboe 1

Oboe 2

Cor Anglais

B♭ Clarinet 1 *p*

B♭ Clarinet 2 *p*

B♭ Clarinet 3

Bassoon 1

Bassoon 2

Horns 1.2. in F

Horns 3.4. in F

B♭ Trumpets 1.2.3.

Trombones 1.2.3.

Tuba

Timpani

Percussion

Harp

Celeste

$\downarrow = 60$ *Fantastical and energetic*

Violin I

Violin II

Viola

Cello

Double Bass

2 11

A

Fl. 1. 2. 3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

This section shows the first half of measure 11. The woodwind section consists of Flute 1, 2, and 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon 1, and Bassoon 2. The brass section includes Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba, Timpani, and Percussion. Measures 11 and 12 begin with sustained notes followed by rhythmic patterns. Measure 11 ends with a forte dynamic. Measure 12 begins with sustained notes followed by rhythmic patterns.

Hn. 1. 2.

Hn. 3. 4.

Tpt. 1. 2. 3.

Trb. 1. 2. 3.

Tba.

This section shows the second half of measure 11 and all of measure 12. It features Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Tuba, Timpani, and Percussion. The brass instruments play sustained notes and rhythmic patterns. The percussion instrument provides a steady rhythmic foundation.

Timp.

p

The Timpani and Percussion continue their rhythmic patterns. The Timpani has a dynamic marking of *p*.

Perc.

Hp.

Cel.

The Double Bass and Cello provide harmonic support with sustained notes.

Vln. I

Vln. II

Vla.

Vc.

Db.

A

pizz.

p

pizz.

p

pizz.

p

The Violin I, Violin II, Viola, Cello, and Double Bass play pizzicato patterns. The dynamic markings are *p* for the first two groups and *p* for the last three groups.

B

3

18

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

25

C

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

This section of the score covers measures 25 through 30. It features parts for Flute 1, 2, and 3; Oboe 1 and 2; Clarinet 1 and 2; Bassoon 1 and 2; Horn 1, 2, and 3; Trombone 1, 2, and 3; Tuba; Timpani; and Percussion. Measures 25-27 show mostly rests. Measure 28 begins with woodwind entries (Flute 1, Oboe 1, Clarinet 1, Bassoon 1) followed by brass entries (Trombones, Tuba). Measures 29-30 feature sustained notes from the brass and woodwinds.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Perc.

This section covers measures 31 through 35. It includes parts for Horn 1, 2; Trombone 1, 2, and 3; Tuba; Timpani; and Percussion. Measures 31-33 show sustained notes. Measure 34 begins with a dynamic *mf* followed by eighth-note patterns. Measure 35 concludes with a dynamic *f* followed by *mf*, with a note labeled "To Glock."

Hp.

Cel.

This section covers measures 36 through 40. It includes parts for Double Bass and Cello. Measures 36-38 show sustained notes. Measure 39 begins with a dynamic *mf*. Measure 40 concludes with a dynamic *mf*.

Vln. I

Vln. II

Vla.

Vc.

D. b.

C

arco, sul pont.

mf arco, sul pont.

mf sul pont.

mf

This section covers measures 41 through 45. It includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measures 41-43 show sustained notes. Measure 44 begins with a dynamic *mf* followed by *mf*. Measure 45 concludes with a dynamic *mf*.

32

Fl. 1. 2. 3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

(mf)

ff

D

37

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Perc.

Glockenspiel

p

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

43

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page contains two systems of a musical score. The top system (measures 43-48) features woodwind instruments: Flute 1, 2, 3; Oboe 1, 2; Clarinet 1, 2, 3; Bassoon 1, 2; Horn 1, 2; Horn 3.4.; Trumpet 1, 2, 3; Trombone 1, 2, 3; Bass Trombone; Timpani; Glockenspiel; Harp; and Cello. The bottom system (measures 49-54) features bowed strings: Violin 1, Violin 2; Viola; Cello; and Double Bass. Measure 43 begins with a rest followed by entries from Flute 1, 2, 3, Oboe 1, 2, Clarinet 1, 2, Bassoon 1, 2, and Horn 1, 2. Measures 44-48 show various patterns of entries from these instruments. Measures 49-54 begin with rests for most instruments, followed by entries from Violin 1, 2, Viola, Cello, and Double Bass.

Piccolo
Flute
Alto Flute

50

Fl. 1. 2. 3. Ob. 1 Ob. 2 C. A. Cl. 1 Cl. 2 Cl. 3 Bsn. 1. Bsn. 2. Hn. 1. 2. Hn. 3. 4. Tpt. 1. 2. 3. Trb. 1. 2. 3. Tba. Timp. Glock. Hp. Cel. Vln. I Vln. II Vla. Vc. Db.

mf *f* *mp* *mf* *p*

mf *f* *mp*

- - - - -

(*p*)

pizz.

mp

Fl. 1. 2.3. 58

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

mf *f* *mf* *mp*

f *f* *mp f* *mf*

f *mp f* *mf*

f *mf*

p

f *mf*

f *mp*

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

10

E

Fl. 1. 2. 3. 64 *p* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

C. A. *p*

Cl. 1

Cl. 2

Cl. 3 *p*

Bsn. 1. *p*

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

Hp.

Cel. *p* *p* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

E

div. arco *p* *mf*

Fl. 1. 2. 3. 69

Ob. 1 *p* — *mf*

Ob. 2 *p* — *mf*

C. A.

Cl. 1

Cl. 2

Cl. 3 *p*

Bsn. 1. *p*

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1. 2. 3. *p* — *mf*

Trb. 1. 2. 3.

Tba.

Timp.

Glock. *p* — *mf* *p*

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc. *p* div. arco *simile*

D. b. *p* — *mf* — *p* *simile*

72

Fl. 1, 2, 3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1, 2.

Hn. 3, 4.

Tpt. 1, 2, 3.

Trb. 1, 2, 3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

Fl. 1, 2, 3.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Cl. 3
Bsn. 1.
Bsn. 2.
Hn. 1, 2.
Hn. 3, 4.
Tpt. 1, 2, 3.
Trb. 1, 2, 3.
Tba.
Timpani.
Glock.
Hpf.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

78

Fl. 1, 2, 3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1, 2.

Hn. 3, 4.

Tpt. 1, 2, 3.

Trb. 1, 2, 3.

Tba.

Tim.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

16

Fl. 1. 2. 3. *p* *mf*

Ob. 1 *p*

Ob. 2 *p*

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3. 4.

Tpt. 1. 2. 3. *p* *mf*

Trb. 1. 2. 3.

Tba.

Tim.

Glock. *p* *mp* *mf*

Hp.

Cel.

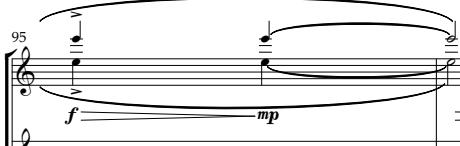
Vln. I

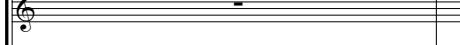
Vln. II

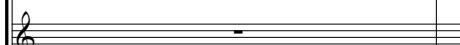
Vla.

Vc.

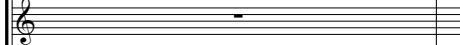
Db.

Fl. 1. 2. 3. 

 Ob. 1 

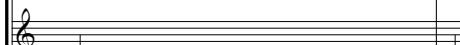
 Ob. 2 

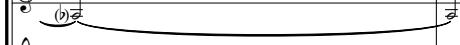
 C. A. 

 Cl. 1 

 Cl. 2 

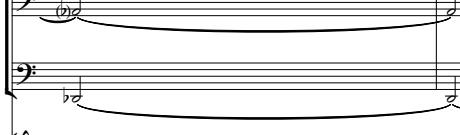
 Cl. 3 

 Bsn. 1. 

 Bsn. 2. 

 Hn. 1. 2. 

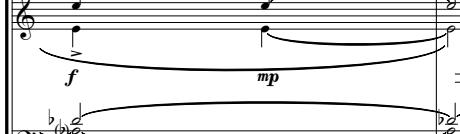
 Hn. 3. 4. 

 Tpt. 1. 2. 3. 

 Trb. 1. 2. 3. 

 Tba. 

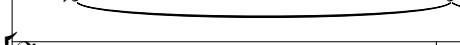
 Timp. 

 Glock. 

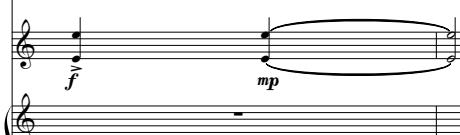
 Hp. 

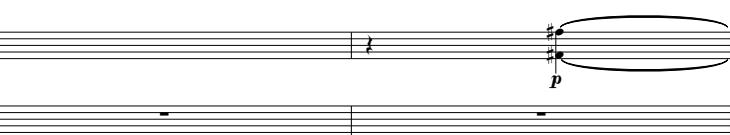
 Cel. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Db. 

17

98

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

mf

p

mf

mf

mf

p

101 \sharp

Fl. 1, 2, 3. *mp* *ff* *mp*

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1, 2.

Hn. 3, 4.

Tpt. 1, 2, 3. *mp* *ff* *mp*

Trb. 1, 2, 3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

Fl. 1. 2. 3.

Ob. 1

Ob. 2

C. A.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

To Tri.

Hp.

Cel. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

G

SOLO arco p arco

Fl. 1, 2, 3. -

Ob. 1 -

Ob. 2 -

C. A. -

Cl. 1 - *mf* - *p* - *mf* -

Cl. 2 - *mf* - *p* - *mf* -

Cl. 3 -

Bsn. 1. -

Bsn. 2. -

Hn. 1, 2. -

Hn. 3, 4. -

Tpt. 1, 2, 3. -

Trb. 1, 2, 3. -

Tba. -

Tim. -

Glock. -

Hp. -

Cel. -

Vln. I - *mf* - *p* - *mf* -

Vln. II - *pizz.* -

Vla. - *pp* -

Vc. - *pizz.* - *pp* - *pizz.* -

Db. - *pp* -

114

Fl. 1. 2.3. fl. fl.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

picc.
fl.
fl.

118 23
 Fl. 1, 2, 3. *mf*
 Ob. 1 *p*
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2 *mf* *f* *p* *mp*
 Cl. 3 *mf* *f* *p* *mp*
 Bsn. 1.
 Bsn. 2. *mf*
 Hn. 1, 2. *pp*
 Hn. 3, 4. *pp*
 Tpt. 1, 2, 3.
 Trb. 1, 2, 3. *pp*
 Tba. *pp*
 Timp.
 Glock.
 Hp.
 Cel.
 Vln. I *f* *mf* *ff* *mf*
 Vln. II *f* *mf* *ff* *mf* pizz. *pp*
 Vla.
 Vc. *pp*
 Db.

24

125

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Glock.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

[H]

(solo)

Fl. 1. 2. 3. *ff*
 Ob. 1
 Ob. 2 *f*
 C. A.
 Cl. 1
 Cl. 2
 Cl. 3
 Bsn. 1. *mf*
 Bsn. 2. *mf*
 Hn. 1. 2.
 Hn. 3.4.
 Tpt. 1.2.3.
 Trb. 1.2.3. *ff*
 Tba. *ff*
 Timp. *ff*
 Glock.
 Hp.
 Cel.
 Vln. I *mf* arco
 Vln. II *mf* arco
 Vla. *mf*
 Vc.
 Db.

25

137

Fl. 1. 2.3. Ob. 1 Ob. 2 C. A. Cl. 1 Cl. 2 Cl. 3 Bsn. 1. Bsn. 2. Hn. 1. 2. Hn. 3.4. Tpt. 1.2.3. Trb. 1.2.3. Tba. Timp. Glock. Hp. Cel. Vln. I Vln. II Vla. Vc. Db.

I

Triangle

I

143

Fl. 1. 2. 3.

Ob. 1

Ob. 2

C. A.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2. *p*

Hn. 3. 4. *p*

Tpt. 1. 2. 3.

Trb. 1. 2. 3.

Tba.

Timp.

Tri.

Hp.

Cel.

Vln. I

Vln. II pizz.

Vla. *mf*

Vc. *mf*

Db.

This page contains two systems of music. The first system (measures 143) features woodwind entries from Flute 1, 2, 3, Oboe 1, 2, Clarinet 1, 2, 3, and Bassoon 1, 2. Brass entries include Horn 1, 2, Horn 3, 4, Trumpet 1, 2, 3, Trombone 1, 2, 3, and Tuba. Percussion parts for Timpani and Triangle are also present. The second system (measures 144-145) shows a continuation of the brass and woodwind parts, along with new entries from Violin 1, Violin 2, Viola, Cello, and Double Bass. Dynamic markings such as *mf* and *pizz.* are used throughout the score.

J

150

Fl. 1. 2. 3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Tri.

Hp. *mf*

Cel.

Vln. I pizz. *pp* pizz.

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D. b. *pp*

J

156

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt. 1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Tri.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

decresc. poco a poco

decresc. poco a poco

decresc. poco a poco

decresc. poco a poco

30

162

Fl. 1. 2.3.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1.

Bsn. 2.

Hn. 1. 2.

Hn. 3.4.

Tpt.1.2.3.

Trb. 1.2.3.

Tba.

Timp.

Tri.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

III. The Greenhouse

Adagio ♩ = 54 still, melancholic

[A]

Flutes 1.2.

Alto Flute

Oboes 1.2.

Cor Anglais

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Trombone 1

Celeste

Harp

Glock

Violin solo

[A]

pp change bow ad lib.

Adagio ♩ = 54 still, melancholic

Violin I

Violin II

Viola

Cello

Double Bass

2

B individual tempo ad lib. (open canon), sustained

Flutes 1.2. *pp*

Alto Flute individual tempo ad lib. (open canon), sustained

Oboes 1.2. *pp*

Cor Anglais *pp*

B♭ Clarinet 1 *p* *mp* *pp*

B♭ Clarinet 2 *p* *mp* *pp*

Bass Clarinet *pp* *p* *pp* *ppp* *mf* *p*

Bassoon 1 *p* *mp* *pp* *p* *pp* *ppp* *mf* *p*

Bassoon 2 *pp* *p* *p* *pp* *ppp* *mf* *p*

Horn in F 1 *fp* *mp* *p* *f* *mp* *con sord.* *ppp* *mf* *p*

Trombone 1

Celeste *(mf)*

Harp *(mf)*

Glock *(mf)*

B individual tempo ad lib. (open canon), sustained

Violin I *pp*

Violin II individual tempo ad lib. (open canon), sustained

Violin II *pp*

Viola *pp*

Viola individual tempo ad lib. (open canon), sustained

Cello *p* *mp* *pp* *p* *pp* *p* *pp* *p* *pp*

Cello pizz. *p* *pizz.* *p* *pizz.*

Double Bass *p* *pizz.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

C

Solo: *p* *mf* *pp* *f* *p*

36

Flutes 1.2. 1.
pp

Alto Flute
mp pp f mp mf p mf f p mf pp

Oboes 1.2.

Cor Anglais

B♭ Clarinet 1
ppp

B♭ Clarinet 2

Bass Clarinet
ppp p mp p mp

Bassoon 1
ppp

Bassoon 2

Horn in F 1
con sord.
ppp

Trombone 1
ppp

Celeste

Harp

Glock

Violin I
solo
mp sweetly

Violin II

Viola
solo:
p mp p mp

Cello
arco solo:
p mp

Double Bass

47 **D**
breathe ad lib.

Flutes 1.2. *pp still*

Alto Flute

Oboes 1.2.

Cor Anglais

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Trombone 1

Celeste *mp* *mp l.v.* *p* *pp*

Harp *mp* *mp l.v.* *p* *pp*

Glock *mp* *mp l.v.* *p* *pp*

Violin I **D** *tutti div.* *ppp*

Violin II *div.* *ppp*

Viola *tutti div.* *ppp*

Cello *tutti div.* *ppp*

Double Bass *arco* *ppp* *mp* *p* *pp*

IV. Night

A

Andante ♩ = 90 maestoso, broadly

Flutes 1.2.3. Oboes 1.2. Cor Anglais B♭ Clarinets 1.2.3. Bassoon 1 Bassoon 2

Horns in F 1.2. Horns in F 3.4. B♭ Trumpets 1.2.3. Trombones 1.2.3. Tuba Timpani

Harp Celeste

Violin I Violin II Viola Cello Double Bass

B

Flutes 1.2.3. 17

Oboes 1.2.

Cor Anglais

B♭ Clarinets 1.2.3.

Bassoon 1

Bassoon 2

Horns in F 1.2.

Horns in F 3.4.

B♭ Trumpets 1.2.3.

Trombones 1.2.3.

Tuba

Timpani

Harp *l.v.*

Celeste

Violin I

Violin II

Viola

Cello

Double Bass

C Larghetto $\text{♩} = 60$ very delicately

Flutes 1.2.3. ad lib., sparsely
ff ppp

Oboes 1.2. ad lib., sparsely
ff ppp

Cor Anglais solo
ff mf f mp f p mp p

B♭ Clarinets 1.2.3. ff

Bassoon 1

Bassoon 2

Horns in F 1.2.

Horns in F 3.4.

B♭ Trumpets 1.2.3.

Trombones 1.2.3.

Tuba

Timpani ff

Harp (f) g

Celeste pp legatissimo

Violin I ppp sul pont.

Violin II ppp sul pont.

Viola ppp sul pont.

Cello f

Double Bass f

35

Flutes 1.2.3. *into nothing* *pp* *rit.*

Oboes 1.2. *into nothing* *pp*

Cor Anglais *<mf> p pp <mf> p ppp* *pp* *regular cl bass cl*

B♭ Clarinets 1.2.3. *Bass Clarinet in B♭ p*

Bassoon 1 *p*

Bassoon 2 *p*

Horns in F 1.2. *p*

Horns in F 3.4.

B♭ Trumpets 1.2.3.

Trombones 1.2.3. *p*

Tuba *p*

Timpani

Harp *(8)* *B Ab B#*

Celeste

Violin I *rit. ord.*

Violin II *ord.*

Viola *ord.*

Cello *p*

Double Bass *p*