For Charles Schneider

Symphony in One Movement
"A Summer Day"

EDWARD GREEN

© Edward Green 2026

Instrumentation

3 Flutes (3rd. doubles Piccolo)
3 Oboes (3rd. doubles English Horn)
3 Clarinets in A (later in Bb)
(1st. doubles Eb Clarinet, 3rd. doubles Bass Clarinet)
3 Bassoons (3rd. doubles Contra Bassoon)

4 Horns
3 Trumpets in C (1/2 double Flugelhorns)
3 Trombones
Tuba

Timpani

Percussion 3 players:
Marimba, Glockenspiel, Vibraphone, Xylophone, Snare Drum, Bass Drum, Tom Toms (Low, Medium & High), Tambourine, Rosewood Sticks, Wood Blocks (High & Low), ChineseTemple Blocks, Rachet, Slap Stick, Tam-tam, Crash Cymbal, Finger Cymbal, Suspended Cymbal, Triangle.

2 Harps (if only 1, then discretely amplify)

Violin 1
Violin 2
Viola
Cello
Contrabass (C extension needed)

Performance Notes:

1) Whenever natural harmonics are indicated either by a circle or by a diamond, the resulting note should be that pitch, in that octave. Artificial harmonics are indicated in the traditional manner.

2) Though no pedal marks are given for the vibraphone, this does not mean the player should not make use of pedal and half-pedal where it seems musically appropriate, and likewise correct for the acoustics of the particular concert venue. Similarly, decisions as to motor on or off, and the degree of the motor, are left to the player and conductor. However, preference should be given toward modest levels, or none at all.

3) In the lyrical sections of the symphony, the conductor should feel free--in fact, feel encouraged--to take the music with a good deal of rubato. Throughout the symphony, melody should always be in the forefront.

Notes on the Composition

Symphony in One Movement, was commissioned for the Catskill Symphony by Charles Schneider, and was premiered on May 2, 2015. It was revised in 2021, and again in 2026. In this new form it has yet to be premiered.

I wrote it with a passionate concern for the fate of the Earth. Our world, our common home, is under enormous ecological and environmental stress from the pressures of climate change. Some action has been taken; it clearly is not nearly enough. We need to raise awareness around the globe about how crucial it is to love the Earth; to see its natural beauty. When we care for anything, we "take care" of it; when we see beauty, we are moved to protect it.

So I thought: can I write a symphony which will convey this, in purely musical terms? And might such a work be (perhaps) part of a larger concert for that purpose? One which could include "classics" on the subject, such as Beethoven's Pastorale, or music by Sibelius, Vivaldi, Takemitsu, or Debussy? Along with (again, perhaps) a work by a composer from the land and nation the orchestra is from? After all, the crisis Earth is facing is global, yet its consequences are felt locally. And would such a concert have a deep, enduringly useful impact on its audience? My hope is that "Yes" could be the answer to each of these questions.

The music to my symphony arose as I had the idea of evoking, in a single continuous movement, the course of a summer day in the countryside. (The specific landscape I had in mind was Western Massachusetts, near Tanglewood.)

The symphony is structured in ritornello form: there is an opening section, variations of which periodically return as the movement proceeds. Between the ritornelli deriving from this opening are contrasting episodes, which introduce new musical ideas. It is as if one were seeing different things in nature, different elements in a landscape, at varying hours of the day, and therefore experiencing them freshly--with renewed meaning. I was particularly interested in relating sounds that are gentle to those which are intense; relating music which is lingering and poignant to that which is sudden, surprising, even humorous. Most centrally, I wanted to give form to the drama, in the world of nature and our own emotions, of agitation and serenity, turbulence and radiant joy.

The first sounds of the symphony are meant to reflect the quietude, coolness, and gentleness of early morning. As the day gains in heat and liveliness, so does the music. The symphony then transverses the hours, with much feeling for the vibrant dance-like motions of nature, as well as its sweet lyricism, and playfulness. Two-thirds of the way through, there is the brilliance of sunset, followed by the darkness of night, including dream-like remembrances of earlier themes. Then there is the glory of sunrise. The symphony concludes as it began--with an homage to the loveliness of early morning.

In writing this work, I was inspired by a magnificent principle of Aesthetic Realism, the philosophy founded by the great American poet and scholar Eli Siegel: "The world, art, and self explain each other: each is the aesthetic oneness of opposites." Music, I learned from him, "tells what the world is like." And in his historic 1962 essay "The Aesthetic Center," there are these sentences, which were very much in my mind as I worked on the symphony.

> Reality is that which is and changes.....Music, changing in time, insists more and more as it goes on, on the stability, justification, permanence of what it began with. Harmony is that which imposes on the differing and transitory that which will make them coherent and permanent. The pleasure from music can be put in this exclamation: "As those notes go on, and change, how something I looked for is being heard by me!"...Things are and change in art. They do so because reality is that which is all the time and becomes different all the time. This essential of reality, as shown by art, is that which is the Aesthetic Center, the essential thing in art.

Edward Green
www.edgreenmusic.org

Symphony in One Movement

"A Summer Day"

for Charles Schneider

EDWARD GREEN

Early Morning

Molto rubato ♩ = 58

Flute 1.2

Piccolo

Oboe 1–3

Clarinet (A) 1–3

Bassoon 1.2

Contrabassoon

mute

1.2 French Horn (F) 3.4

Trumpet (C) 1–3

Trombone 1–3

Tuba

Timpani

hard mallets

Marimba

soft mallets

l.v.

Vibraphone

soft mallets

Xylophone

2 Harps
(if only 1 Harp is available, then discretly amplify)

F♯ B♭

Early Morning

Molto rubato ♩ = 58

Change bowing freely

div.

Violin I

Violin II

Viola

Violoncello

Double Bass

rall.

A a tempo

poco meno

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Vib.

Perc. 3

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.

2. con sord.

mute

open

con sord.

Suspended Cymbal

brush rub

Eb F♮

quick

unis.

pizz.

mp

mf

p

pp

pp < p

8va

15

a tempo

poco rall.

Tempo I, but ever so slightly broader

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Tba.

2 Hps.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

open

pizz.

arco

quick

sim.

E♮ F♯

mp

mf

f

p

pp

19

Fl. 1.2

Picc.

Ob. 1–3

1.2.

3.

Cl. (A) 1–3

2.3.

Bsn. 1.2

1.2

Hn. (F)

3.4

a 2

Tba.

Timp.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

B

23

Ob. 1–3

a 3

ff

Cl. (A) 1–3

a 3

ff

Bsn. 1.2

a 2

ff

ff

Cbsn.

ff

1.2

a 2

p

Hn. (F)

3.4

a 2

p

Tpt. (C) 1.2

open

1.

mf

Tbn. 1–3

1.2.

p

Tba.

ff

Timp.

p

mf

Vib.

hard mallets

mf

2 Hps.

E♯ G♯

mf

B

Vln. I

sul tasto

mf

Vln. II

sul tasto

mf

Vla.

sul tasto

mp

mf

Vc.

mp

arco

sfz

ff

D. B.

pizz.

arco

sfz

27

1.2.

Fl. 1–3

ff

Ob. 1–3

a 3

f

Cl. (A) 1–3

a 3

f

Bsn. 1.2

a 2

f *mf*

Cbsn.

1.2

a 2

brassy

f

Hn. (F)

brassy

f

3.4

3.

f

1

f

Tpt. (C)

2.3

senza sord.

a 2

f

Tbn. 1–3

mp

Tba.

p

Timp.

Vib.

mf

Bass Drum

Perc. 3

mf

2 Hps.

Vln. I

ord. sim.

p

ff *pp*

sf pp

Vln. II

ord. sim.

p

pp

sf pp

Vla.

ord. sim.

p

f *pp*

sf pp

Vc.

mf

3

f

sf pp

D. B.

mf

3

f

sf pp

31

Fl. 1–3

1.2.

Ob. 1–3

a 3

Cl. (A) 1–3

a 3

Bsn. 1.2

a 2

Cbsn.

mf

1.2

a 2

f

ff

Hn. (F)

3.4

3.

a 2

f

ff

Tpt. (C) 1–3

a 3

f

ff

Tbn. 1–3

1.

ff

2.3.

Tba.

Vib.

Vln. I

sf pp

Vln. II

sf pp

Vla.

sf pp

Vc.

3

f

D. B.

3

f

34

1.2
Fl.
3
Ob. 1–3
Cl. (A) 1–3
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Perc. 3
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
C
Fl.
1.2.
3.
1.
2.3.
Suspended Cymbal
brush rub
to Xyl.
Eb F# G# A#
D# C# B♮
gliss.
div.: 1/2 ord., 1/2 trem.
unis.

38

Fl. 1.2

to Picc.

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

Cbsn.

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Glock.

Vib.

Xyl.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.2.

3.

2.3.

ff

mf

p

mp

sfz

Picc.

Glock.

Xyl.

E♮ A♮

44

Fl. 1.2
Picc.
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Timp.
Glock.
Vib.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
1.
2.3.
to Fl.
to Bsn.
to Tamb.
rallentando
a tempo
sub.
cup mute
sul tasto
ord.
dolce

49

D

E **The Day Grows in Liveliness**

56

♩ = 60

Bsn. 1.2

E **The Day Grows in Liveliness**

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

Scherzando - but the same tempo

61

F

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

senza sord.

Tba.

Scherzando - but the same tempo

F

Vln. I

Vln. II

Vla.

Vc.

D. B.

67

1.2
Fl.
3
Ob. 1–3
Cl. (A) 1–3
Bsn. 1.2

1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.

Perc. 2
Perc. 3

2 Hps.

Vln. I
Vln. II
Vla.
Vc.
D. B.

mp
mf
fp
f
p

to Picc.

a 2
1.
2.3.
1.2.

Tambourine
Bass Drum

F♮ B♭
A♭
E♭ G♮ C♮

arco

74

G

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

1.2

Bsn.

3

Hn. (F) 3.4

1.2

Tpt. (C)

3

Timp.

Glock.

Perc. 2

Vln. I

Vln. II

Vla.

D. B.

Picc.

to Fl.

Bsn.

to Mar.

pizz.

1.

1.2.

3.

a 2

mp

p

mf

f

80

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

1.2

Bsn.

3

a 2

to Cbsn.

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Timp.

Perc. 3

Wood Block

to Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

arco

85

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Tbn. 1.2

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 3

a 3

1.

1.

1.

1.

E♮ F♯

div.

unis.

div.

unis.

arco

ff

f

f

f

f

f

mp

fpp

fpp

fpp

fpp

fpp

fpp

fp

fp

mf

rit.

rit.

H **a tempo**

89

1.2

Fl.

3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

Cbsn.

1.2

Hn. (F)

3.4

Tbn. 1–3

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.

2.3.

mf

mp

ff

f

to Picc.

94

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

Cbsn.

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

1

Tbn. 2

3

Tba.

Mar.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.

2.3.

f

mf

hard mallets

99

I

Fl. 1.2

1

Ob.

2.3

Cl. (A) 1–3

Bsn. 1.2

Cbsn.

1.2

Hn. (F)

3.4

1.2

Tbn.

3

Tba.

Timp.

Mar.

Bass Drum

Perc. 2

Vib.

motor off

to Sn. Dr.

2 Hps.

Eb F♮
D♮

I

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

pizz.

104

Fl. 1.2
a 2
f

Picc.
f

1.2
Ob.
2.
mp

3
mp

1
Cl. (A)
f

2
f

Bsn. 1.2
a 2
f

to Cl. (E♭)

1.2
Hn. (F)
3.4

Tpt. (C) 1–3
1.
f cantabile

Tba.
mf

Perc. 1
Snare Drum
mp

Xyl.
hard mallets
mp

2 Hps.
E♮ A♮
B♮
mp

Vln. I
col legno
mp

Vln. II
col legno
mp

Vla.

Vc.
arco
pizz.
p

D. B.
p

J

108

Fl. 1.2

Picc.

1.2

Ob.

3

B. Cl.

B. Cl.

mf

mp

p

1.2

Hn. (F)

3.4

a 2

mf

Tpt. (C) 1–3

1.

Tba.

mf

p

to T. Bl.

Perc. 1

Xyl.

2 Hps.

C♯ B♭

J

Vln. I

ord.

pp

Vln. II

ord.

pp

Vla.

pp

115

Fl. 1.2
Picc.
Ob. 1–3
Cl. (E♭)
Cl. (A) 2
B. Cl.
Bsn. 1.2
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tba.
Xyl.
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

K

mf
f
ff
sfz
mp
p
a 2
a 3
1.
2.
2.3.
Cl. (E♭)
grace note before beat
to Rswd. Stcks.
A♯
D♭
arco
col legno

119

Fl. 1.2
Picc.
Ob. 1–3
Cl. (Eb)
Cl. (A) 2
B. Cl.
Bsn. 1.2
1.2
Hn. (F)
3.4
Vib.
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
2.
hard mallets
ord. sul tasto
Solo
pizz.

124

Fl. 1.2
Picc.
Ob. 1–3
Cl. (E♭)
Cl. (A) 2
B. Cl.
Bsn. 1.2
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
T. Bl.
Vib.
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
f
to Cl. (A)
in stand
2.3.
1.
cup mute
T. Bl.
to Glock.
mp
Chord symbols for ease of reading.
They do NOT imply improvisation.
C# B♭ C#m B♭ D♭ B♭
C#m Bm C# E C#m C#
ord.
gliss.
ff
Tutti
sfz
arco

128

Ob. 1–3

Cl. (A) 1.2

B. Cl.

to Cl. (A)

Bsn. 1.2

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

1. senza sord.

2.3. ord.

Tbn. 1–3

Glock.

to Mar.

Vib.

Bm Bbm Bm E C# Bm

Perc. 3

Rosewood Sticks

2 Hps.

F♯ D♯ B♯

A♮

Vln. I

Vln. II

Vla.

Vc.

D. B.

col legno

ord.

L

132

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

Cbsn.

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

mf

f

fp

p

1.

2.3.

1.3.

2.

137

rallentando

M Moderato ♩ = 60

Fl. 1.2

Picc.

Ob. 1–3

sharply accented

1.

mf

2.3.

Cl. (A) 1–3

sharply accented

1.2.

mf

mp

p

Bsn. 1.2

mp

p

Cbsn.

to Bsn.

1.2

Hn. (F)

3.4

f

mf

Tba.

Timp.

fp

Perc. 3

Suspended Cymbal

mp

2 Hps.

resonantly

C♮

mp

rallentando

M Moderato ♩ = 60

Vln. I

pizz.

Vln. II

pizz.

Vla.

mf

Vc.

mf

D. B.

142

Fl. 1.2

Picc.

Cl. (A) 1–3

1.2.

Bsn. 1–3

1.2.

a 3

mf

mf

f

p

Mar.

Mar.

mp

Vib.

Soft

mp

Perc. 3

2 Hps.

8va

8va

f

Vln. I

Vln. II

div.

arco sul tasto

pp

Vla.

arco

p

Vc.

arco

p

poco accel.

147

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

Tpt. (C) 1–3

Tbn. 1–3

Mar.

Vib.

to Sn. Dr.

to Rswd. Stcks.

Snare Drum

poco accel.

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

N **Mid Day's Dancing Energy**

Very Joyfully ♩ = 126

152

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

1.2

Hn. (F)

3.4

Perc. 1

to Mar.

N **Mid Day's Dancing Energy**

Very Joyfully ♩ = 126

Vln. I

Vln. II

Vla.

Vc.

D. B.

arco (non div.)

ord. (non div.)

arco

a 2

a 3

f

mp

mf

158

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

O

a 2

a 3

ff

mp

f

G♯
C♯

163

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1–3
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Perc. 2
Xyl.
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
secco
pizz. div.
pizz.
Rosewood sticks
Xyl.
1.
2.3.
glis.

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

169

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

1.

Bsn. 1–3

a 3

1.2

a 2

Hn. (F)

3.4

a 2

ff

fp

Tpt. (C) 1–3

a 3

Tbn. 1–3

1.

Tba.

Perc. 2

Xyl.

2 Hps.

Vln. I

Vln. II

Vla.

gliss.

ff

Vc.

D. B.

173

P

Fl. 1.2

Picc. — to Fl.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3 — a 3 — *f*

1.2 — a 2 — *f*

Hn. (F) — a 2 — *f*

3.4

Tpt. (C) 1–3

Tba. — *f*

Mar.

Mar. — *mf*

Xyl. — *mf* — to B. Dr.

2 Hps. — F♮ C♮ B♭ — *f*

P arco unis. — sim.

Vln. I — *ff marcato*

Vln. II — arco unis. — sim. — *ff marcato*

Vla. — sim. — *ff marcato*

Vc. — arco unis. — sim. — *ff marcato*

D. B. — *f*

181

Cl. (A) 1–3

a 3

mp

Bsn. 1–3

a 3

mp

1.2

Hn. (F)

a 2

3.4

a 2

1.2

Tpt. (C)

a 2

3

a 2

Tbn. 1–3

2.3.

1.2.

3.

Tba.

mf

2 Hps.

f

Vln. I

non div.

f

p

f

p

Vln. II

non div.

f

p

f

p

Vla.

mp

Vc.

mp

D. B.

mf

186

poco meno ♩ = 108

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Tbn. 1–3

Tba.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.2.

sffz

f

p

Q

191

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Tbn. 1–3

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.2.

3.

fpp

sffz

mf

sfz

f

mp

p

to Glock.

Ratchet

Tambourine

Bass Drum

196

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Perc. 2

Perc. 3

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 3

a 2

in stand

open

1.2.

3.

div. sul tasto

F♯ C♯

E♭ G♮ C♮

E♮ G♯ C♯

F♮

ff *fp* *mp* *p* *mf* *sf* *fpp*

R

200

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2
Hn. (F)
3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Glock.

Perc. 3

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 3

a 2

1.2.

3.

mf

f

ff espress.

p sub.

Glock.

Eb Ab
Db

R

S

204

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Glock.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

f *mf* *fp* *ff*

a 2 a 3

209

1.2
Fl.
3
Ob. 1–3
Cl. (A) 1–3
Bsn. 1–3
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Glock.
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
1.
2.3.
1.2.

to Picc.
to Sn. Dr.
Low Tom
Bass Drum

f *ff* *fp* *fpp* *ff*3

T **Very joyous and dance like**

213

Fl. 1.2 — a 2 — *ff* — *sfz*

Picc. — *ff* — *sfz*

Ob. 1–3 — a 3 — *sfz*

Cl. (A) 1–3 — a 3 — *sfz*

Bsn. 1–3 — a 3 — *f (sempre)* — *sfz*

Tpt. (C) 1–3 — 1.2. *f* — 3. *f*

Timp. — *mf* — *mf*

Perc. 1 — Snare Drum — *mp* — *mp*

Perc. 2 — High Tom

2 Hps. — *ff* — E♮ F♯ G♯ A♮ D♯ C♮ B♮

T **Very joyous and dance like**

Vln. I — *f p* — *f p*

Vln. II — *f p* — *f p*

Vla. — *f p* — *f p*

Vc. — *f p* — pizz. — *f p*

D. B. — *f (sempre)* — pizz.

219

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1–3
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Perc. 2
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
1.2.
3.
sfz
f
sffz
High Tom
pizz.

U

223

Fl. 1.2 — a 2 — ff — f

Picc. — ff — f

Ob. 1–3 — a 3 — ff — f

Cl. (A) 1–3 — a 3 — ff — f

Bsn. 1–3 — a 3 — f

Hn. (F) 1.2 — a 2 — f

Tpt. (C) 1–3 — 1.2. 3. — f — a 3 — f

Tbn. 1–3 — 1.2. 3. — f

T. Bl. — Temple Blocks — mp

Perc. 2 — Low Tom — mf — Bass Drum

Perc. 3 — mf

2 Hps. — 8va — very quick

U

Vln. I — f p — f

Vln. II — f p — f

Vla. — f p — f

Vc. — arco — f p — pizz.

D. B. — f

229

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1–3
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
T. Bl.
Perc. 2
Perc. 3
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
1.2.
3.
1.
2.3.
mf
sffz
sfz
f
ff
mp
High Tom
Low Tom
Slap Stick
to Xyl.
Xyl.
G♮ A♯

236

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1–3
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
1.2.
3.
f
ff
mf
sf
p sub.
to Tamb.
Tambourine
Wood Block
arco

244

Fl. 1.2
a 2

Picc.

Ob. 1–3
a 3
a 3
ff
sffz

Cl. (A) 1–3
a 3
a 3
ff
sffz

Bsn. 1–3
a 3
ff
sffz

Tpt. (C) 1–3

Tbn. 1–3
f

Tba.

Perc. 1
to Mar.

Perc. 2
to Vib.

Xyl.
to B. Dr.

Vln. I

Vln. II

Vla.

Vc.
div.

D. B.
sfz

251

V

Meno mosso ♩= 95 rallentando molto rallentando

Fl. 1–3

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

ff

fp sub.

f

mf

mp

p

pp

ppp

non div.

unis.

261

W **Dusk Approaches**

♩ = 72 **(rubato)**

Fl. 1–3

Ob. 1–3

Cl. (B♭)

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Timp.

2 Hps.

A♮ D♮ B♭

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp *pp* *mf* *sfz* *f* *p*

269

Ob. 1–3

Cl. (B♭) 1–3

Bsn. 1–3

Tbn. 1–3

Tba.

Timp.

Perc. 3

Bass Drum

2 Hps.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

D. B.

276

X

Fl. 1.2

Picc.

1.2

Ob.

3

Cl. (B♭) 1–3

Bsn. 1–3

Timp.

Perc. 3

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

1.

a 2

Picc.

to Eng. Hn.

a 3

2.3.

sim.

Tutti

pizz.

arco

(arco)

div.

mf

mp

p

pp

fp

ff

282

Y

a 2

Fl. 1.2

mf

Picc.

p

Ob. 1.2

Eng. Hn.

1.

1.2

mf

Hn. (F)

2.

3.4

pp

Tbn. 1–3

Tba.

pp

Timp.

Vib.

(do not blur harmonies)

2 Hps.

p

G♯ A♭
D♭

Y

Vln. I

mf

Vln. II

mf

Vla.

p

div.

Vc.

p

D. B.

287

Fl. 1.2

a 2

p

Picc.

p

Ob. 1.2

a 2

f

Eng. Hn.

Eng. Hn.

mf espress.

ppp

1.2

2.

Hn. (F)

1.

mp

3.4

Tbn. 1–3

con sord.

p

Tba.

Timp.

p

Vib.

Vib.

p

2 Hps.

E♭ A♮
D♮

A♭
D♭

Vln. I

1 desk
sul tasto

ppp

Vln. II

1 desk

ppp

Vla.

unis.

pp

ppp

1 player

Vc.

pp

ppp

1 player

D. B.

pp

294

Z **Sunset: splendid and suffusing**

Subito più mosso ♩ = 120

Fl. 1.2

Ob. 1.2

Cl. (B♭) 1.2

Hn. (F) 1.2

Tpt. (C) 1–3

Timp.

Mar.

Vib.

Perc. 3

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

1.

1.2.

mp *p* *pp* *mf* *pppp* *ppp*

to B. Dr.

l.v.

Finger Cymbal

Suspended Cymbal

E♮ F♮ G♯ A♮
D♮ C♮ B♮

Solo

n

AA

301

rallentando

Fl. 1.2

Ob. 1.2

Cl. (B♭) 1.2

mp

Tpt. (C) 1.2

cup mute

mf

p

Flug.

Bass Drum

Perc. 1

mp

p

ppp

Vib.

p

pp

Perc. 3

p

2 Hps.

mp

D♯ C♯ B♭

F♯
D♮ B♮

8ba

AA

rallentando

D. B.

BB

Evening and Night: A Time of Many Moods

307

♩ = 56

Eng. Hn.

mp espress.

Cl. (A)

Cl. (B♭) 1.2

B. Cl.

p

1.

pp

Bsn. 1–3

2.

pp

2.

Sur la table

2 Hps.

p

A♯
D♯

G♯ A♭
C♮

BB

Evening and Night: A Time of Many Moods

♩ = 56

Vln. II

mp

f

Vla.

mf

f

Vc.

mf

f

sul tasto

D. B.

p

313

Fl. 1.2

a 2

f

Ob. 1.2

1.

f espress.

Eng. Hn.

pp

Cl. (A) 1.2

B. Cl.

Bsn. 1.2

a 2

Timp.

p

2 Hps.

E♮ F♮ G♭ A♯
D♮ C♮ B♮

E♭ A♭

A♮

Vln. II

Vla.

Vc.

D. B.

pizz.

arco, sul pont.

mf

CC **Poco più mosso** ♩ = 60

319

Cl. (A) 1.2

1.

pp

1.2
Hn. (F)
3.4

muted

p

Vib.

p

Perc. 3

p

2 Hps.

E♮ F♮ G♯ A♯
D♮ C♯ B♮

CC **Poco più mosso** ♩ = 60

Solo, sul tasto

Vln. I

mp

Vla.

pizz.

p

Vc.

pizz.

p

D. B.

pizz.

p

325

DD

Poco più mosso, rubato e espressivo ♩= 64

Ob. 1.2

Cl. (A) 1.2

B. Cl.

1.2

Hn. (F)

3.4

Tba.

Vib.

2 Hps.

Vln. I

Vla.

Vc.

D. B.

to Tom

open

a 2

arco

ten.

poco rall.

332

Cl. (A) 1.2

Bsn. 1.2

1.2

Hn. (F)

3.4

Flug. 1.2

Tba.

Vln. II

Vla.

Vc.

D. B.

muted

Tpt. (C)

338

EE

a tempo

Fl. 1.2

a 2

mf

a 2

Cl. (A) 1.2

Bsn. 1.2

Hn. (F) 3.4

Tpt. (C) 1–3

3. con sord.

Tbn. 1.2

senza sord.

mp

Tba.

mp

2 Hps.

F♯ A♮

D♯

a tempo

EE

Tutti

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mp

mf

D. B.

mp

mf

344

poco rall.

FF a tempo

Fl. 1.2

Ob. 1.2

Eng. Hn.

Bsn. 1.2

1.2

Tbn.

3

Tba.

Timp.

Perc. 1

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

p

a 2

sing out

1.

3

senza sord.

mp

pp

ppp

Bass Drum

pizz.

348

Fl. 1.2
Ob. 1–3
Cl. (A) 1.2
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
1.2
Tbn.
3
Perc. 1
Perc. 2
2 Hps.
Vln. I
Vln. II
Vla.
D. B.

a 2
1.
2.3.
mf
p
mp
f
ritardando
Cbsn.
senza sord.
Med. Tom
arco
ff

352

GG a tempo

Fl. 1.2 — a 2 — ff

Picc. — ff

Ob. 1–3 — a 3 — ff

Cl. (A) 1.2 — a 2 — mf

B. Cl. — fp

Bsn. 1.2 — a 2 — mf

Cbsn. — fp

1.2 — f

Hn. (F) — f

3.4

Tpt. (C) 1–3 — fp

Tbn. 1–3 — 1.2. / 3. — fp

Tba. — fp

Timp. — fp

to Glock.

Perc. 1 — sfz

to Vib.

Perc. 2 — sfz

Tam-tam

Perc. 3 — mf

2 Hps. — F♮ G♮ C♮ — f

GG a tempo

Vln. I — ff

Vln. II — ff

Vla. — ff

arco

Vc. — ff

D. B.

353

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1.2
B. Cl.
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
1.2.
3.
fp
5
(𝄪\/)

354

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1.2

B. Cl.

Bsn. 1.2

Cbsn.

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

355

Fl. 1.2
a 2

Picc.

Ob. 1–3

Cl. (A) 1.2
a 2

B. Cl.

Bsn. 1.2
a 2

Cbsn.

1.2
Hn. (F)
3.4

Tpt. (C) 1–3

Tbn. 1–3
1.
2.3.

Tba.

Timp.

Glock.
Glock.
p

2 Hps.
E♭ A♭

Vln. I
sffz

Vln. II
sffz

Vla.
sffz

Vc.
sffz

D. B.

356

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1.2
B. Cl.
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Glock.
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
1.
2.3.
rallentando
to Mar.
Bb
Gb
Db Bb
Cb Bb
p
pp

359

HH a tempo

subtly broader

ritenuto

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1.2

B. Cl.

Bsn. 1.2

to Bsn.

Cbsn.

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

2 Hps.

E♮ F♯ G♯ A♯
D♯ C♯ B♮

HH a tempo

subtly broader

ritenuto

Vln. I

Vln. II

Vla.

Vc.

D. B.

II Poco meno - molto espressivo

A tempo

365

Fl. 1.2

Picc.

Ob. 1.2

Cl. (A) 1.2

B. Cl.

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

cup mute

Tbn. 1–3

Tba.

Timp.

Perc. 3

soft mallets

quick - on downbeat

2 Hps.

II Poco meno - molto espressivo

A tempo

1 Desk

Vln. I

gli altri

Vln. II

Vla.

Vc.

D. B.

371

JJ **Dawn is Approaching**
♩ = 60

Fl. 1.2
Ob. 1.2
Cl. (A) 1.2
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tba.
Timp.
Perc. 3
2 Hps.
1 Desk
Vln. I
gli altri
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
Solo 1
gli altri
to Xyl.
1.
2.
2.3.
4.

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

376

Fl. 1.2

Ob. 1–3

1.2.

Cl. (A) 1.2

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Solo

senza sord.

1.

Tba.

Timp.

Xyl.

2 Hps.

G♯
D♯

E♯

Solo 1

Vln. I

gli altri

sempre poco ***fpp***

Vln. II

sempre poco ***fpp***

Vla.

Vc.

D. B.

KK

380

Fl. 1.2 — a 2 — *f*

Picc.

Ob. 1–3 — a 3 — *ff*

Cl. (A) 1.2 — 2. — *mp* — a 2 — *mf*

B. Cl. — *mp* — *mf*

Bsn. 1–3 — 1.2. — *mp* — *f*

1.2 — *sfz* — *mp*

Hn. (F) — *sfz* — *mp*

3.4 — a 2 — *sfz* — *mp*

Tpt. (C) 1–3 — 1. — *ff* — harmon mute — *mf* — 2.3. senza sord. *f*

Tba. — *mp*

Xyl. — *sfz* *sfz* *sfz* — to Glock.

2 Hps. — 8va — *ff* — E♭ F♮ D♭

KK

Solo 1 — *p* — unis. — *mf* — pizz. — *mp*

Vln. I gli altri — *f* > *p* — unis. — *mf* — pizz. — *mp*

Vln. II — *f* > *p* — *mf* — pizz. — *mp*

Vla. — *f* > *p* — *mf* — pizz. — *mp*

Vc. — *f* — *mf*

D. B. — *f*

384

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1.2

B. Cl.

Bsn. 1–3

mf

1.2

Hn. (F)

3.4

1.2

Tpt. (C)

3

Vib.

C# B♭ C#m B♭ C#m B♭ C#m Bm C# E C#m C#

mp

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

mf

f

388

Cl. (A) 1.2

a 2

B. Cl.

to Cl. (A)

Bsn. 1–3

a 3

mf

1.2

Hn. (F)

a 2

ff

3.4

a 2

ff

Tbn. 1–3

a 3

f

mf

Tba.

f

mf

Mar.

Mar.

mf ff

Vib.

Bm Bbm Bm E C# Bm

Bbm C#m Bb Bm Bbm

2 Hps.

G♯

Vln. I

col legno

ord.

f

sfz sfz

Vln. II

col legno

ord.

f

sfz sfz

Vla.

col legno

ord.

f

Vc.

arco

f

D. B.

arco

f

391

LL

Fl. 1.2

Picc.

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tba.

Timp.

Vib.

Glock.

2 Hps.

LL

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

senza sord.

pizz.

395

a 2

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tba.

Vib.

Glock.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

arco

pizz.

arco

pizz.

arco

398

Fl. 1.2

Picc.

Ob. 1–3

ff

Cl. (A) 1–3

ff

Bsn. 1.2

a 2

f

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

f

Tbn. 1–3

ff

Mar.

f

Vib.

mf

Glock.

2 Hps.

E♭
C♮

Vln. I

Vln. II

Vla.

Vc.

D. B.

MM

400

Fl. 1.2

Picc.

Ob. 1–3

Cl. (A) 1–3

Bsn. 1.2

1.2

Hn. (F)

3.4

Tpt. (C) 1–3

Tbn. 1–3

Tba.

Timp.

Mar.

Vib.

Glock.

2 Hps.

Vln. I

Vln. II

Vla.

Vc.

D. B.

a 2

a 3

1.2.

3.

1.

2.3.

f

mp

mf

ff

Mute low D simultaneously while playing C#

to Cl. Cymb.

to B. Dr.

G♮

E♮ A♮

sul G

403

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
1.2.
3.
1.
2.3.
Brassy
rit.
Cbsn.
sffz
ff

NN **The Grandeur of Sunrise**
Molto maestoso

407

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Perc. 1
Vib.
Perc. 3
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a 2
a 3
sffz
ff
sfz
mf
f
Clash Cymbal
to Mar.
Mar.
Bass Drum
Glock.
Suspended Cymbal
p
E♮ F♯ G♯ A♮
D♮ C♯ B♮
fff con tutta forza
div.

412

Fl. 1.2
Picc.
Ob. 1–3
Cl. (A) 1–3
Bsn. 1.2
Cbsn.
1.2
Hn. (F)
3.4
Tpt. (C) 1–3
Tbn. 1–3
Tba.
Timp.
Mar.
Perc. 2
Perc. 3
2 Hps.
Vln. I
Vln. II
Vla.
Vc.
D. B.

1.2.
a 2
a 3
3.
mf
f
ff
fff
to Bsn.
Bsn.
Crash Cymbal
to Vib.
Vib.
to Tr.
Glock.
fast
Bb
unis.
non div.
8va

419

OO

Poco più mosso

Fl. 1.2

Ob. 1–3

Cl. (A) 1–3

Bsn. 1–3

1.2

Hn. (F)

3.4

Tbn. 1–3

Timp.

Vib.

Glock.

2 Hps.

to Susp. Cymb.

always l.v.

C♮
C♮ B♮

OO

Poco più mosso

Vln. I

Vln. II

unis.

Vla.

Vc.

D. B.

424

Fl. 1.2

a 2

Picc.

f

Ob. 1–3

Cl. (A) 1–3

a 3

mp

1.2

a 2

1.

Hn. (F)

3.4

a 2

3.

Tbn. 1–3

Timp.

p

Perc. 1

Triangle

pp

2 Hps.

mp

A♯

D♯

Vln. I

Vln. II

Vla.

Vc.

pizz.

D. B.

pizz.

429

rallentando

PP

Early Morning: Quiet and Expansive
a tempo

Fl. 1.2

Picc.

a 2

1.2

Cl. (A)

to B. Cl.

3

Bsn. 1–3

1.2.

mp

1.

p

ten.

Tpt. (C) 1–3

1.

ppp

cup mute

2.

mp

p

Tba.

Timp.

to Mar.

Perc. 1

Vib.

pp

ten.

2 Hps.

A♮
D♮ B♭

pp

rallentando

PP

Early Morning: Quiet and Expansive
a tempo

non div.

Vln. I

mf
espressivo

p

Vln. II

div.

unis.

mf
espressivo

p

Vla.

non div.

mf
espressivo

p

Vc.

D. B.

435

Ob. 1–3

Cl. (A) 1.2

Bsn. 1–3

1.2
Hn. (F)
3.4

(senza sord.)

Tpt. (C) 1–3

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

div.

Solo only

arco

QQ

440

Fl. 1.2

Picc.

Cl. (A) 1.2

rall.

Tbn. 1–3

cup mute

Vib.

Perc. 3

Suspended Cymbal

let ring

2 Hps.

Eb F
B

Vln. I

Vc.

445

RR poco meno

Picc.

pp

Ob. 1–3

sing out

1.

mf

B. Cl.

B. Cl.

pp

Bsn. 1–3

1.2.

ppp

Mar.

to Glock.

Mar.

pp

Perc. 3

(sound at pitch as harmonics)

2 Hps.

sim.

ppp

RR poco meno

con sord.

2 stands

1

Vln. I

2

III IV

pp

con sord.

2 stands

1

III IV

pp

Vln. II

2

III IV

pp

Vla.

sul tasto

Vc.

tutti, div.

pp

451

SS poco meno mosso

Picc.

Cl. (A) 1.2

B. Cl.

1.2.

Bsn. 1–3

muted

Hn. (F) 3.4

Timp.

Glock.

(as quietly as possible)

Glock.

Bass Drum

Perc. 3

2 Hps.

poco meno mosso

SS

(Solo 1)

1 stand

1

Vln. I

2

1

Vln. II

2

unis.

gli altri

con sord.

Vla.

sul tasto

Vc.

arco sul tasto

D. B.

pp

ppp