

for Olivia Robinson

Harmoniae Naturales V

to Autumn

(John Keats)

Nicholas Korth 2014

$\text{♩} = \text{c.48}$ ($\text{♩} = \text{c.96}$)
(with flexibility)

I

Horn 1

solo $\overset{\text{C horn}}{\text{3}}$ *pp* *poco* *sim.*

Violins 1 *con sord.* $\overset{3}{\text{3}}$ *pp*

Violins 2 *con sord.* $\overset{3}{\text{3}}$ *pp*

Violas *div. a3* *pp*

Cellos *div.* *pp*

Double Basses *pp*

6

Hn. 1

p *ppp*

bisbigliando *let ring* *bisp.*

Hp.

pp *p*

O.V.

p *improvise moving overtones; begin slowly and speed up*

mm - or etc.

Vln. 1

p *ppp*

Vln. 2

p *ppp*

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains seven staves. The top staff is for Horn 1 (Hn. 1), starting at measure 6, with a treble clef and a key signature of one flat. It features a melodic line with triplets and dynamic markings *p* and *ppp*. The second staff is for Harp (Hp.), with a grand staff and dynamic markings *pp* and *p*, including performance instructions like *bisbigliando*, *let ring*, and *bisp.*. The third staff is for Overtone Violin (O.V.), with a grand staff and a dynamic marking *p*, accompanied by the instruction *improvise moving overtones; begin slowly and speed up* and the note *mm - or etc.*. The fourth and fifth staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both with treble clefs and dynamic markings *p* and *ppp*. The sixth staff is for Viola (Vla.), with a grand staff. The seventh and eighth staves are for Violoncello (Vc.) and Double Bass (Db.), both with bass clefs. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

11

Hn. 1 c.20"

Hp. c.20"

O.V. improvised overtones continue before gradually slowing down and eventually disappearing
c.20" *mf* (no overtones) *ppp*
mm

Vln. 1 c.20" (con sord.) *pp* *poco*

Vln. 2 c.20" (con sord.) *pp* *poco*

Vla. c.20"

Vc. c.20"

Db. c.20"

A

15

Ob. *p*

Hn. 1 *p* C horn

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Hp. *pp* *bisp.*

A

S. *p*
Sea - son of mists and

Vln. 1 *pp* *sim.*

Vln. 2 *pp* *sim.*

Vla. *mf* *trem.* *ord.*

Vc. *mf* *trem.* *ord.*

Db. *mf* *trem.* *ord.*

19

Ob.

Hn. 1

Hn. 2

Hn. 3
C horn

Hn. 4

Hp.

S.
mell - ow fruit - full - ness, Close bo - som - friend of the ma - tu - ring

Vln. 1

Vln. 2

Vla.

Vc.
sul IV

Db.

p

bisp.

trem.

ord.

23

Ob. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Hp. *mf*

S. *mf*
sun, Con - spi - ring with him how to load and bless With fruit the

O.V.

Vln. 1 *mf* senza sord.

Vln. 2 *mf* senza sord. div.

Vla. *mf* ord.

Vc. *mf* ord.

Db. *mf* ord.

26 *poco rall.* **B** *a tempo*

Ob. *3* *B \flat horn* *3*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hp.

S. *poco rall.* **B** *a tempo*
 vines that round the thatch- eaves run; *improvise overtones as before*

O.V. *p* *3* *3* *3*
mm - or etc.

Vln. 1 *3* *3* *tr* *tr* *tr* *p dim.* *ppp*

Vln. 2 *3* *3* *tr* *tr* *tr* *p dim.* *ppp* *p*

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

Vc. *p* *p* *p*

Db. *p*

31

Ob. *p* bend 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hp. *mf*

S. *p* 3 3
To bend _____ with a-pples the
no overtones
or _____

Vln. 1 unis. 3

Vln. 2 3

Vla.

Vc. 3

Db.

39 *(♩ = ♩ sempre)*

Ob. *p*

Hn. 1 *p*

Hn. 2

Hn. 3 *pp*

Hn. 4

S. *mp* *(A♭)*
To swell the gourd, and plump the ha-zel shells With a

Vln. 1 *p*

Vln. 2 *p*

Vla. *ord.* *p* *div. a3*

Vc. *ord.* *pizz.* *p*

Db. *ord.* *pizz.* *p*

43 **rall.** **a tempo**

Ob.

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Hn. 3

Hn. 4

S. (G#) **rall.** **a tempo**
sweet ker - nel; to set *p*

Vln. 1 *p* unis.

Vln. 2 *p* div.

Vla. *pp* unis. (n)

Vc. *p* arco sul IV

Db. *p* arco

47 **C** *accel.*

Ob. *p cresc.*

Hn. 3

Hp. *p cresc.* *8^{va}*

S. *accel. cresc.*
 bu - dding more, And still more, lat - er

O.V. *p cresc.*
 mm - ah etc.

Vln. 1 *cresc.* *div. a4*

Vln. 2 *cresc.*

Vla. *p cresc.* *mf*

Vc. *cresc.* *mf*

Db. *mf*

a tempo subito

49

Ob. *mf* *f* *mf* flz.

Hn. 3 2 *P* *f* *f* *P* *mf* flz.

Hp. *mf* *f* *mf* *8^{va}* (second beat)

S. *mf* flow - ers for the bees, Un - til they think warm days will nev - er cease. For

O.V. *mf* *f* *f* *mf*

Vln. 1 *mf* unis. trem. sul pont. ord. *f* *f* *p*

Vln. 2 *mf* div. a3 trem. sul pont. ord. *f* *f* *mf* sim.

Vla. *mf* div. a3 trem. sul pont. ord. *f* *f* *mf* sim.

Vc. *mf* 3 3 3 3 3 3 3 3

Db. 3 3 3 3 3 3 3 3

8^{va}

(12) (13) (14)

loco *secco*

flz.

3 + 3 + 3 + 3 +

5 5 5 5 5 5 5 5

4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

52 **rall.**

Ob. *p* *mp* *p*

Hn. 1 *p*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Hn. 4 *mp* *p*

Hp. *p* *mp* *p*

S. *p* **rall.**
 Su - mmer has o'er - bri - mmed their cla - mmy cells.

O.V. *p* (no overtones)

Vln. 1 trem. sul pont. non trem., sempre sul pont. *pp*

Vln. 2 *p* div. a2 (b) trem. sul pont. non trem., sempre sul pont. *pp*

Vla. unis. *p* div. trem. sul pont. non trem., sempre sul pont. *pp*

Vc. *p* div. *mp* unis. *p* *pp*

Db. *p* *mp* *p* *pp*

55

Ob. c.50" G.P

Hn. 1 c.50" G.P

Hn. 2 c.50" G.P

Hn. 3 c.50" G.P

Hn. 4 c.50" G.P

Hp. c.50" G.P

S. c.50" G.P

O.V. *improvise overtones* c.50" *fade out* G.P

Vln. 1 c.50" G.P

Vln. 2 c.50" G.P

Vla. c.50" G.P

Vc. c.50" G.P

Db. c.50" G.P

II

57 **a tempo** **accel.** **rall.** **a tempo**

Hp. *p* gliss. 6

Vln. 1 **a tempo** **accel.** **rall.** **a tempo**
con sord. unis. *pp* *p* *mp* *p*
3 3

Vln. 2 unis. con sord. *p*

Vla. unis. con sord. *mp* *p*
3 3 3



59 **rall.** **a tempo** **accel.** **rall.**

Hp. *pp* 6 5 5

Vln. 1 **rall.** **a tempo** **accel.** **rall.**
pp *p*

Vln. 2 *pp* *p* 3

Vla. *pp* *p*

Vc. unis. con sord. *p* *mp*
3 3

61 **a tempo** loco *p* gliss. 6 6 **rall.** 5 5 *pp* **sempre rall.** loco *p*

Harp

Vln. 1 **a tempo** div. **rall.** *pp* **sempre rall.**

Vln. 2 *p* *pp* senza sord. *p* 3 3

Vla. *p* sul IV^o *pp* senza sord. *p* 3 3

Vc. *p* *pp* senza sord. *p* 3 3

Hn. 1 solo C horn **D** **a tempo** *pp* *poco* *sim.*

Harp

Vln. 1 **D** **a tempo** *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *pp* 8 8

Vc. *pp* *pp*

Db. *p* *pp*

68 1

Hn. 1 c.20"

Hn. 2 c.20"

Hn. 3 c.20"

Hn. 4 c.20"

Hp. c.20"

S. c.20"

O.V. c.20"

Vln. 1 c.20"

Vln. 2 c.20"

Vla. c.20"

Vc. c.20"

Db. c.20"

ppp

bisp.

pp

p

mf

ppp

etc.

improvise moving overtones; begin slowly and speed up

improvised overtones continue before gradually slowing down and eventually disappearing

(no overtones)

mm - or etc.

mm

72 **E** *accel.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hp.

S. *p* *3* *accel.*
Who hath not seen thee oft a-mid thy store?

O.V.

Vln. 1 *senza sord. sul tasto* *3* *p* *mp*

Vln. 2 *mp* *mp* *3* *mp*

Vla. *mp* *mp* *3* *mp* *unis.*

Vc.

Db.

74 a tempo subito

Ob. *p*

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4

Hp. *bisp.* *p*

S. *a tempo subito*
Some - times who - ev - er seeks a broad may find Thee sitt - ing care - less on a gran - a - ry

O.V.

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 74 to 78. It features a vocal line (S.) with lyrics: "Some - times who - ev - er seeks a broad may find Thee sitt - ing care - less on a gran - a - ry". The vocal line includes triplet markings. The woodwind section includes Oboe (Ob.), Horns 1-4 (Hn. 1-4), and Harp (Hp.). The string section includes Violins 1-2 (Vln. 1-2), Violas (Vla.), Violas (Vc.), and Double Basses (Db.). Dynamics range from piano (*p*) to pianissimo (*pp*). The tempo marking is "a tempo subito".

76

Ob. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hp. *D \flat*

S. floor, Thy hair soft - lift - ed by the wi - nnowing wind; *F*
improvise overtones as before

O.V. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. ord. ord. trem. trem. trem. trem.

Vc. ord. *p* pizz. *p* pizz. div. arco trem.

Db. *p*

81

Hn. 2 *mf* *p*

Hn. 3 *mf* *p* *p*

Hn. 4 *mf* *p*

O.V. *f* *mp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

*2 players per instrument

arco
gliss. sul 1

6 6 6 6 6 6 6 6

*inside players stop outside players' G strings on B \flat whilst outside players play resulting natural harmonic glissandi

83

Hn. 2

Hn. 3

Hn. 4

O.V.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

mf

mf

mf

mf

mf

mf

trem.

trem.

unis.

trem.

trem.

trem.

trem.

unis. gliss. sul I

6 6 6 6 6 6 6 6

85

Hn. 2: *p*, triplet of eighth notes, then a half note.

Hn. 3: *p*, half note.

Hp.: Rest.

S.: Rest.

O.V.: *p*, triplet of eighth notes, then a half note. *no overtones* above the staff, *or* below.

Vln. 1: *ord.*, *p*, half note.

Vln. 2: *ord.*, *p*, half note.

Vla.: *ord.*, triplet of eighth notes, then a half note. *p*.

Vc.: *ord.*, *p*, half note. *mp*, trem., sixteenth-note tremolo pattern with sixteenth notes below.

Db.: *ord.*, *trem.*, half note.

Db.: *ord.*, *trem.*, half note.

G

sub. poco meno mosso (♩ = c.40)

Hn. 2 *ppp*

Hn. 3

Hp.

mp

G

sub. poco meno mosso (♩ = c.40)

S.

pp

Or on a half - reaped fu - rrow, sound a - sleep, Drowsed with the fumes of

O.V.

Vln. 1

Vln. 2

Vla.

ord.

pp

Vc.

ord.

pp

Vc.

p

ord.

pp *mp*

trem.

mp

pp sub.

ord.

Db.

ord.

pp

mp

pp sub.

ord.

trem.

pp sub.

ord.

Db.

ord.

pp

mp

pp sub.

ord.

trem.

pp sub.

ord.

poco accel. Tempo 1

90

Ob. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hp. *p* *mp* *mf*

S. *p* *mp* *mf*

po ppies, while thy hook Spares the next swath and all its twined flow- ers;

O.V.

Vln. 1 *mp cresc.* *mf*

Vln. 2 *mp cresc.* *mf*

Vla. unis. *mp cresc.* *mf*

Vc. *cresc.* *mf*

Db. unis. *cresc.* *mp*

Detailed description: This page of a musical score covers measures 90, 91, and 92. The music is in 3/4 time and features a vocal line with lyrics. The vocal line starts in 3/4 time, changes to 5/4 in measure 91, and returns to 3/4 in measure 92. The lyrics are: "po ppies, while thy hook Spares the next swath and all its twined flow- ers;". The score includes parts for Oboe (Ob.), Horns 1 and 2 (Hn. 1, Hn. 2), Harp (Hp.), Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The tempo is marked "Tempo 1" with a "poco accel." instruction. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The Harp part includes a *p* dynamic in measure 90 and *mp* and *mf* in measures 91 and 92. The Violin and Viola parts have *mp cresc.* and *mf* markings. The Double Bass part has *cresc.* and *mp* markings. The score is marked with various articulations such as slurs and triplets.

H

93

Ob. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

C horn *p*

Hp. *D₂* *p cresc.*

S. *p*
 And some - times like a glean - er thou dost keep

O.V. *p*
 mm - ah etc.

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *p*

Vla. *pp* *p* sul IV *b_{IV}*

Vc. *pp* *p* sul IV *b_{IV}*

Db. *pp* arco *p*

98

Ob.

Hn. 1

Hn. 2 C horn *p*

Hn. 3 *p*

Hp.

S. Stea - dy thy la - den head a - cross a brook;

O.V.

Vln. 1 *p* div.

Vln. 2 *p* div.

Vla.

Vc. unis. ord.

Db.

Detailed description: This page of a musical score covers measures 98 to 101. The score is for a symphony orchestra and a vocal soloist. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line (S.) has the lyrics: "Stea - dy thy la - den head a - cross a brook;". The vocal line includes circled measure numbers 9, 11, 10, 12, 13, and 14. The woodwind section includes Oboe (Ob.), Horns 1, 2, and 3 (Hn. 1, 2, 3), and Horn 4 (C horn). The Horn 2 part is marked *p*. The Horn 3 part is marked *p*. The Harp (Hp.) part has a *v* marking. The string section includes Violins 1 and 2 (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin parts are marked *p* and include a *div.* marking. The Viola part has a *v* marking. The Violoncello part has a *v* marking and is marked *ord.*. The Double Bass part has a *v* marking. The score features various musical notations including triplets, slurs, and dynamic markings.

99

Ob.

Hn. 1

Hn. 2

Hn. 3

Hp.

mp *dim.*

gliss.

S.

O.V.

pp

Vln. 1

dim.

Vln. 2

dim.

Vla.

dim.

Vc.

pp

Db.

100

Ob. *p* bend

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp* *p* bend with hand

Hn. 4 *p*

Harp *pp* *mf* Cb, Gb

S. Or by a ci - der - press, with pa tient look, Thou watch - est the last oo - zings
(no overtones)

O.V. *p*

Vln. 1 *pp* *p* unis. sul IV *gliss.*

Vln. 2 *pp* *p* sul IV *gliss.*

Vla. *pp* *p* *gliss.*

Vc. *pp* *p* *gliss.*

Vc. *p* *pizz.* *arco* *gliss.*

Db. *p* *pizz.* *arco* *gliss.*

104

rall.

Ob. *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Hp. *3*
C₄, G₄

S. *rall.*
hours by hours. improvise overtones

O.V.

Vln. 1 *pizz.*
mf

Vln. 2 *pizz.*
mf

Vla. *3* *gliss.*
glissandi begin immediately

Vc. *3* *gliss.* *3*
sul III *gliss.* *3* *gliss.*
glissandi begin immediately

Db. *3* *3* *3*

107

Ob. c.45" G.P.

Hn. 1 c.45" G.P.

S. c.45" G.P.

O.V. continue to improvise overtones c.45" fade out G.P.

Vln. 1 c.45" G.P.

Vln. 2 c.45" G.P.

Vla. c.45" G.P.

Vc. c.45" G.P.

Db. c.45" G.P.

109 *a tempo*

Ob. *p* *mp* *mf*

Hn. 1 *p* *con sord.*

S. *a tempo* *mp* *mf* *f* *mp*

Where are the songs of Spring? Ay, where are they? Think not of them,

O.V.

Vln. 1 *p* *mf* *f* *fp* trem.

Vln. 2 *p* *mf* *f* *fp* trem.

Vla. *p* *mp* *mf* *f* *fp* trem.

altri div.a2 *mf* *f* *fp* trem.

Vc. *mf* *f* *fp* pizz.

Db. *mf* *f* *fp* pizz.

rall.

poco meno mosso (♩ = c.80)

113

Ob. *p*

Hn. 1 *p* senza sord.

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hp. *p*

S. *rall.* *poco meno mosso* (♩ = c.80)
 thou hast thy mu - sic too - While bar - rèd clouds bloom the

O.V.

Vln. 1 *trem.* *ord.* *p*

Vln. 2 *ord.* *trem.* *ord.* *p*

Vla. *ord.* *trem.* *ord.* *p*

Vla. *ord.* *trem.* *ord.* *p*

Vc. *div.a3* *(pizz.)* *arco* *trem.* *ord.*

Vc. *(pizz.)* *mf* *arco* *trem.* *ord.*

Db. *mf* *mf* *ord.* *unis.* *arco*

117

Ob.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hp.

S.

O.V.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

B♭ horn

mf

mp

ord.

trem.

so - ft - dy - ing day, — And touch the stu - ble plains. — with ro - sy hue.

mm -

I Tempo 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

The horn parts (Hn. 1-4) are arranged in four staves. Each staff begins with a treble clef (Hn. 1, 3) or bass clef (Hn. 2, 4) and a 4/4 time signature. The first measure of each staff contains a single note with a fermata. The rest of the staff is empty, with a long horizontal line indicating a sustained note or breath mark.

I Tempo 1

S.

O.V.

improvise overtones as before

or etc.

The Soprano (S.) and Oboe (O.V.) parts are arranged in two staves. The Soprano staff starts with a treble clef and 4/4 time, containing a single note with a fermata. Below the staff is the instruction "improvise overtones as before". The Oboe staff starts with a bass clef and 4/4 time, containing a single note with a fermata. Below the staff is the instruction "or etc.". A long horizontal line spans across both staves, indicating a sustained note.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. trem.

unis. trem.

trem.

trem.

trem.

trem.

trem.

The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) are arranged in five staves. Vln. 1 has a treble clef and 4/4 time, with a single note and fermata. Vln. 2 has a treble clef and 4/4 time, with a single note and fermata, and a triplet of notes later in the staff. Vla., Vc., and Db. have bass clefs and 4/4 time, each with a single note and fermata. The instruction "div. trem." is above Vln. 2, "unis. trem." is above Vla., and "trem." is above Vc., the second Db. staff, and the third Db. staff. A long horizontal line spans across all five staves, indicating a sustained note.

122

Hn. 1

Hn. 2

Hn. 3

Hn. 4

S.

O.V.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mp

8^{va}

sul tasto

sul I

gliss.

f

6

6

6

6

6

6

6

6

mp

ord.

3

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

124

O.V.

Vln. 1
div.
con sord.
6 6 6 6 6 6 6 6
mp

Vln. 2
trem.

Vla.

Vc.
trem.

Db.
div. trem.

3

3

3

Detailed description: This page of a musical score, numbered 38, features five staves. The top staff is for O.V. (Oboe/Viola) in bass clef, starting at measure 124 with a long note and a triplet of eighth notes. The first violin staff (Vln. 1) is in treble clef, marked 'div.' and 'con sord.', playing a sixteenth-note tremolo with a 'mp' dynamic. The second violin staff (Vln. 2) is in treble clef, marked 'trem.', with a long note and a triplet. The viola staff (Vla.) is in alto clef, marked 'trem.', with a long note. The violin staff (Vc.) is in bass clef, marked 'trem.', with a long note. The double bass staff (Db.) is in bass clef, marked 'div. trem.', with a long note. The score includes various performance instructions such as 'div.', 'con sord.', 'mp', and 'trem.', and numerical markings like '6' and '3'.

no overtones

or

125 *mf*

O.V. *mf* *p*

(senza sord.)

8^{va}
sul tasto
gliss.
sul I

Vln. 1 *mf* *p*

Vln. 2 *mf* *p* unis.
ord. 3

Vla. *mf* *p*

Vc. *mf* *p* ord.

Db. *mf* *p* ord.

Musical score for measures 127-130. The score includes parts for O.V., Vln. 1, Vln. 2, Vla., Vc., and Db. The O.V. part starts at measure 127 with a *pp* dynamic. Vln. 1 is silent. Vln. 2 has a tremolo in measure 127 and ordered notes in measure 130. Vla. has a divided tremolo in measure 127 and ordered notes in measure 130. Vc. has a unison sixteenth-note pattern in measure 127 and is silent in measure 130. Db. has a tremolo in measure 127 and ordered notes in measure 130. Dynamics include *p*, *pp*, and *ppp*.



Musical score for measures 129-132. The score includes parts for S., Vln. 1, and Vln. 2. The S. part starts at measure 129 with a *p* dynamic and lyrics: "Then in a wail - ful choir the small gnats mourn A - mong the riv - er". Vln. 1 has a divided tremolo in measure 129 and con sord. tremolo in measure 130. Vln. 2 has a divided tremolo in measure 129 and con sord. tremolo in measure 130. Dynamics include *p* and *pp*.

133

S. sa - l lows, borne a - loft Or sin - king as the light wind

solo (con sord.)

8^{va}

Vln. 1 altri div.

Vln. 2

Vla. solo consord. *p*

135

rall.

poco meno mosso (♩ = c.80)

Ob.

Hn. 1

Hn. 2

Hn. 3

Hp.

C horn con sord. flz. *p* *mf*

C horn con sord. flz. ord. *p* *mf*

C horn con sord. *p*

rall.

poco meno mosso (♩ = c.80)

S. lives or dies; And full-grown lambs loud bleat from hilly

O.V.

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. *p* *ppp* sul IV div. *p*

Db. *p* unis. sul IV *p*

139

Ob. *mf*

Hn. 1

Hn. 2

Hn. 3

Hp. *mf*

S. *f* *mf*
 bourn; Hedge - cri - ckets sing;

O.V. *mp* *f* improvise very high 'cricket-like' overtones
 mm - - - or etc.

Vln. 1 *p* *mf* senza sord. div. a2 sul pont. secco off the string

Vln. 2 *p* *mf* senza sord. div. a2 sul pont. secco off the string

Vla. *mp* *mf*

Vc. *mf*

Db. *f*

141

Ob.

S.

O.V.

continue improvised overtones

solo

altri div.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

keep repeating ad lib.
(exact coordination not necessary)

keep repeating ad lib.
(exact coordination not necessary)

keep repeating ad lib.
(exact coordination not necessary)

6

6

6

K

142

solo

Ob.

Musical notation for Oboe (Ob.) starting at measure 142. It features a triplet of eighth notes and a solo marking.

p

K

S.

Soprano (S.) vocal line with lyrics: "and now with tre-ble soft The red-breast whi-stles from a gar-den-croft;". The music includes a triplet and a 5:3 interval.

p no overtones

O.V.

Oboe Viola (O.V.) staff with musical notation, including a triplet.

ord. sul IV

Vln. 1

Violin 1 (Vln. 1) staff with musical notation, including a triplet and a dynamic marking of *p*.

unis. ord.

Violin 2 (Vln. 2) staff with musical notation, including a triplet and a dynamic marking of *p*.

unis. sul IV

Vln. 2

Violin 2 (Vln. 2) staff with musical notation, including a triplet and a dynamic marking of *p*.

Vla.

Viola (Vla.) staff with musical notation, including a dynamic marking of *p*.

Vc.

Violoncello (Vc.) staff with musical notation, including a dynamic marking of *p*.

Bass (B.) staff with musical notation, including a dynamic marking of *p*.

Db.

Double Bass (Db.) staff with musical notation, including a triplet and a dynamic marking of *p*.

145 **rall.** *mp* **a tempo** (♩. = c.40)

Ob.

Hn. 1 **C horn** *mp* **a tempo** (♩. = c.40)

S. **rall.** *p* And ga - ther - ing

O.V.

Vln. 1

Vln. 2 *pp* **ord.**

Vla. *mp* *p*

Vc. **ord.** *mp*

Db. **div.** **ord.** *mp*

147

Ob.

Hn. 1

S.
swa - lows twi - tter in the skies.
improvise overtones until the end

O.V.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pp

p

p

p

p

p

p

150

Hn. 1

O.V.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

al niente